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The Modern Language Journal

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The Modern Language Journal

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THE NEW LANGUAGE JOURNALS

THREE new journals aimed at the modern foreign language teacher entered our field at the turn of the year—although one of these is not a “new” publication, but a revival of an old one. Two of these are the first tangible result, and will remain the most significant outward manifestation, of the newly formed one-language associations for French and German.

The French Review, the official organ of the A. A. T. F., is to appear four times a year, under the editorship of Professor James F. Mason of Cornell University. The first number, dated January 1928, contains 76 pages and makes a very substantial impression. Paper and print are attractive, the format is pleasant to the eye, and the only disagreeable feature to me was the necessity of cutting the pages—a relic of outworn conditions and savoring more of the bibliophile who glories in the “uncut pages” that show a book has never fulfilled its primary purpose, namely to be read, than of the busy and harassed American professor.

The number opens with a thoughtful and appealing statement by Charles A. Downer, the president of the French association, setting forth the aims and ideals of the A. A. T. F., and thus endeavoring to enlist its support by the teachers of French throughout the country. I think this appeal should go far to allay doubts that may have arisen with regard to the wisdom of calling this association and its German sister into life. Like the German organization, the association is still in the process of formation, and that may account for the fact that the term “metropolitan chapter”—alluding to New York City—is still in use. A proposal to call the New York City chapter of a New York State organization “metropolitan” would not occasion adverse comment; but the situation is wholly different when it is a question of a nation-wide association.

Other articles in this number are supplied by Paul Claudel, A. G. H. Spiers, O. T. Robert, Colman Dudley Frank, and Alexander Green. For a fuller discussion of the contents of this and its two sister journals, see our department "Among the Periodicals."

The *Monatshefte für deutsche Sprache und Pädagogik*, the first number of which came out in December 1898, was not only the first periodical devoted to the teaching and study of German in the United States, but the first of all the pedagogical journals which now specialize in modern foreign language instruction. Forced to suspend monthly publication as a result of the unfavorable situation created for German by the World War, the *Monatshefte* issued a *Jahrbuch* each year, until changing conditions permitted the resumption of publication on the former basis. The new monthly, which is to take the place of the old *Monatshefte*, appears under a somewhat modified title: *Monatshefte für deutschen Unterricht*, but will make the same appeal as of old to the friends of German instruction. The first number, dated January 1928, is similar in format and make-up to its predecessor, and although its bulk is naturally somewhat reduced (this number contains 32 pages), the contents have the solidity that always characterized the *Monatshefte*. Professor Max Griebisch, now of the University of Wisconsin, who deserves the hearty thanks of all teachers of German for his many years of service as editor of the old *Monatshefte*, when he was almost a pioneer in this field, remains the editor-in-chief of the new *Monatshefte*, whose general policy will be substantially the same as before, although doubtless more attention than heretofore will be paid to *Kulturkunde* and *Deutschkunde*, which bulk so large in the post-war program of the German school. The number begins with an explanatory statement by Mr. Griebisch, and a brief supplementary statement "Zum Geleit" by Professor A. R. Hohlfeld of the University of Wisconsin, where the *Monatshefte* are to be published hereafter. Other articles in this number were furnished by Esther C. Feddersen, Charles M. Purin, E. P. Appelt, and Edwin H. Zeydel.

The *German Quarterly*, the official organ of the A. A. T. G., also dated January 1928, is the last of the three new journals to make its appearance. The Managing Editor is E. W. Bagster-Collins of Columbia University, and the first number does all

credit to his experienced judgment (it will be recalled that Mr. Bagster-Collins was the first editor of the MODERN LANGUAGE JOURNAL). In somewhat smaller format than the *French Review*, which occupies about a middle position in size between the *German Quarterly* and the *Monatshefte*, the first number contains 51 pages, including a Foreword and a reprint of Professor von Klenze's appeal for the organization of the A. A. T. G., and articles by Robert Herndon Fife, Peter Hagboldt, and Frederick W. J. Heuser.

What effect will the new associations and their journals have on our profession and its interests? On this point it is possible to be either very optimistic or very pessimistic. Let me speak for the former point of view. On the one hand, since it is imperative for the new associations to secure subscriptions wherewith to finance their journals, there will be a more or less active drive for members and chapters all over the country. This is bound to direct the attention of language teachers to the advantages of organization and collaborative effort, and familiarize many who have not previously done much thinking along these lines with the arguments that may be adduced to justify the teaching and study of foreign language in our schools. Another result will be increased activity in the pedagogical field. The MODERN LANGUAGE JOURNAL now publishes nearly 700 pages a year, *Hispania* about 450 pages, *Italica* about 100, the *French Review* is apparently planning to print about 300 pages, the *Monatshefte* about 250, the *German Quarterly* about 200: a total of over 2000 pages each year devoted to the teaching interests of modern foreign languages in the United States. It seems clear to me that the various editors will have to stimulate greater productivity along pedagogical lines in order to fill their pages with substantial reading matter; and it is likely that as a consequence more teachers will read and think about problems of teaching than ever before.

It also seems to me possible to hope that the various local, state, and regional meetings devoted to the study of foreign language teaching will be promoted and strengthened by the activities of the new associations. In this connection I wish to go back to my editorial of last May, in which I discussed the organization of language teachers in the states of the middle and far west. I wrote at that time: "the natural geographical unit, in

most instances, is the state . . . the fundamental organization, to which all these smaller groups can most effectively attach themselves, is . . . the state teachers association." Apparently we are to witness, in the next twelvemonth, a determined and active campaign to establish chapters of the French and German associations throughout the country. I believe that such efforts will enjoy a greater measure of success if they do not necessitate a multiplication of meetings but utilize the existing state organizations. In Wisconsin, for instance, I should favor an arrangement whereby the French, German, and Spanish chapters, if established here, should hold their annual meetings in connection with the W. T. A. on Saturday morning—which has of late years been the time for the sectional meetings devoted to those languages. Similar provisions could doubtless be made in other states with a minimum of divergence from existing arrangements.

I opposed the establishment of these one-language associations as long as their actual formation still seemed problematical. Now that they are an accomplished fact, this JOURNAL will be glad to further their success in any way that is consistent with its general policy. I sincerely hope that the fine ideals implicit and expressed in the presidential announcements of the new and old associations may find a generous measure of realization, and I pledge the full support of the MODERN LANGUAGE JOURNAL to the attainment of this desirable end.

B. Q. MORGAN.

DEUTSCHE GEDENKTAGE
A CALENDAR FOR THE LANGUAGE CLUB

THE subjoined material is conceived as a saving suggestion to those harassed teachers of modern language, whether in high school or college, who not infrequently find themselves at a loss to devise suitable programs for the language club. Armed with the following list, the teacher can face an endless succession of years with tranquillity, if not in idleness. For the list contains a thousand programs in embryo.

Let us suppose that the language club is to meet in March. Turning to the calendar, the teacher notes that Goethe died on March 22nd. Good, let us celebrate the anniversary of Goethe's death. The possibilities of such a program are almost infinite: one student gives a brief summary of Goethe's life, another recites one of his poems, a third sings one of Schubert's compositions of a Goethean lyric, a fourth reads aloud from one of his dramas, or a group of students read or act some celebrated scene, etc.

If an artist is to be commemorated, the showing of some of his best works, with appropriate comment, is the most natural *pièce de resistance* of the program; if he is a composer, the meeting will resolve itself into a musicale. There is nearly always some musical talent that can be secured; at worst, a good selection of gramophone records is not to be scoffed at.

The recurrence of national holidays may afford an excuse for the inculcation of a little history. In connection with some day of popular observance, such as Fastnacht, the whole field of folkways opens up. The great church festivals: Easter, Pentecost, Christmas, are capable of utilization in various ways. Few German clubs will fail to take advantage of the delightful Christmas customs, for instance, that prevail in Germany.

The list given herewith has been largely compiled from Meyer's "Historischer Kalender," supplemented from other sources. It is probably not complete, but the interested teacher can easily add to it. While the chief emphasis is laid upon representatives of letters and the arts, names of distinguished scientists make a good showing, and there is a sprinkling of historic and other dates.

Mention should be made of certain movable dates which cannot be attached to any particular day and month, but which should be included in the annual cycle. Chief among these are Easter and its satellites: Fastnacht, Palmsonntag, Pfingsten. In the fall we have the harvest festival or Kirchweih as a focal point of *Volksbrauch und -sitte*. Other days of customary observance are definitely fixed: Walpurgisnacht, Johannisfest, Silvester.

- | | |
|---|---|
| <i>Jan. 1.</i> Neujahrstag. | <i>Jan. 16.</i> |
| 1894. †Heinrich Hertz, physicist. | 1901. †Arnold Böcklin, painter. |
| <i>Jan. 2.</i> | <i>Jan. 17.</i> |
| 1582. *University of Würzburg. | 1318. †Erwin v. Steinbach, architect. |
| 1777. *Chr. Rauch, sculptor. | 1921. †Adolf v. Hildebrand, sculptor. |
| 1921. †Franz v. Defregger, painter. | <i>Jan. 18.</i> |
| <i>Jan. 3.</i> | 1871. William I of Prussia proclaimed German Emperor at Versailles. |
| 1912. †Felix Dahn, author. | |
| <i>Jan. 4.</i> | <i>Jan. 19.</i> |
| 1785. *Jakob Grimm, philologist. | 1576. †Hans Sachs, cobbler and poet. |
| 1786. †Moses Mendelssohn, philosopher. | 1874. †Hoffmann v. Fallersleben, poet. |
| 1844. *Viktor Blüthgen, author. | <i>Jan. 20.</i> |
| 1880. †Anselm Feuerbach, painter. | 1813. †Christoph Martin Wieland, novelist. |
| <i>Jan. 5.</i> | <i>Jan. 21.</i> |
| 1828. *Emil Frommel, author. | 1804. *Moritz v. Schwind, painter. |
| <i>Jan. 6.</i> | 1815. †Matthias Claudius, poet. |
| 1822. *Heinr. Schliemann, archaeologist. | 1872. †Franz Grillparzer, dramatist. |
| 1838. *Max Bruch, composer. | <i>Jan. 22.</i> |
| 1827. †Charlotte v. Stein, beloved of Goethe. | 1729. *Gotth. Ephr. Lessing, writer. |
| <i>Jan. 7.</i> | <i>Jan. 23.</i> |
| 1529. †Peter Vischer, sculptor. | 1843. †Fried. de la Motte-Fouqué, writer. |
| <i>Jan. 9.</i> | <i>Jan. 24.</i> |
| 1908. †Wilhelm Busch, humorist. | 1712. *Fried. d. Grosse. |
| <i>Jan. 10.</i> | 1867. *Ernst Zahn, novelist. |
| 1797. *Annette v. Droste-Hülshoff, poetess. | <i>Jan. 25.</i> |
| <i>Jan. 12.</i> | 1558. *University of Jena. |
| 1519. †Emperor Maximilian I. | <i>Jan. 27.</i> |
| 1746. *Heinr. Pestalozzi, educator. | 1756. *W. A. Mozart, composer. |
| 1829. †Fried. v. Schlegel, writer. | 1850. †Gottfried Schadow, sculptor. |
| <i>Jan. 14.</i> | <i>Jan. 28.</i> |
| 1874. †Philipp Reis, inventor of the telephone. | 814. †Karl der Grosse. |
| <i>Jan. 15.</i> | 1868. †Adalbert Stifter, novelist. |
| 1791. *Franz Grillparzer, dramatist. | <i>Jan. 29.</i> |
| 1909. †Ernst v. Wildenbruch, writer. | 1814. †J. G. Fichte, philosopher. |
| | 1860. †E. M. Arndt, poet. |

Jan. 30.

1781. *A. v. Chamisso, poet.

Jan. 31.

1797. *Franz Schubert, composer.

1866. †Fried. Rückert, poet.

Feb. 1.

1874. *Hugo v. Hofmannsthal, dramatist.

Feb. 3.

1809. *F. Mendelssohn-Bartholdy, composer.

1845. *E. v. Wildenbruch, writer.

Feb. 5.

1808. *Karl Spitzweg, painter.

1926. †G. Eberlein, sculptor.

Feb. 7.

1801. †D. Chodowiecki, etcher.

Feb. 8.

1871. †M. v. Schwind, painter.

1920. †R. Dehmel, poet.

Feb. 9.

1834. *F. Dahn, writer.

1905. †A. v. Menzel, painter.

Feb. 10.

1923. †W. K. Röntgen, physicist.

Feb. 11.

1813. *O. Ludwig, writer.

Feb. 12.

1777. *Fried. de la Motte-Fouqué, writer.

1804. †I. Kant, philosopher.

1834. †F. Schleiermacher, philosopher.

Feb. 13.

1419. *University of Rostock.

1883. †R. Wagner, composer.

Feb. 14.

1468. †J. Gutenberg, printer.

Feb. 15.

1781. †G. E. Lessing, writer.

Feb. 16.

1497. *P. Melanchthon.

1834. *E. Haeckel, naturalist.

Feb. 17.

1827. †J. H. Pestalozzi, educator.

1856. †H. Heine, poet.

Feb. 18.

1546. †M. Luther.

1857. *Max Klinger, artist.

Feb. 20.

1751. *J. H. Voss, poet.

Feb. 22.

1788. *A. Schopenhauer, philosopher.

1857. *H. Hertz, physicist.

1903. †Hugo Wolf, composer.

Feb. 23.

1785. *G. F. Händel, composer.

1863. *Franz v. Stuck, painter.

Feb. 24.

1500. *Karl V.

1786. *W. Grimm, archaeologist.

1829. *Fried. Spielhagen, novelist.

1869. *Karl Schönherr, dramatist.

Feb. 25.

1634. *Albrecht v. Wallenstein.

1911. †Fritz v. Uhde, painter.

Feb. 28.

1812. *Berthold Auerbach, novelist.

Mar. 1.

1837. *Georg Ebers, novelist.

1268. First Leipzig fair.

Mar. 2.

1788. †S. Gessner, poet.

1829. *Karl Schurz, statesman.

1916. †Elizabeth ("Carmen Sylva"), Queen of Roumania.

Mar. 3.

1926. †Otto Ernst (Schmidt), writer.

Mar. 6.

1867. †Peter v. Cornelius, painter.

Mar. 8.

1917. †Graf Zeppelin, airship builder.

Mar. 10.

1772. *Fried. v. Schlegel, poet.

1788. *Jos. v. Eichendorff, poet.

Mar. 12.

1365. *University of Vienna.

1607. *Paul Gerhardt, poet.

1831. †Fried. v. Matthiesson, poet.

1916. †Marie v. Ebner-Eschenbach, novelist.

- Mar. 13.*
 1860. *Hugo Wolf, composer.
Mar. 14.
 1803. †F. G. Klopstock, poet.
 1804. *Joh. Strauss, composer.
 1883. †Karl Marx, socialist.
Mar. 15.
 1830. *Paul Heyse, novelist.
Mar. 18.
 1813. *Fried. Hebbel, dramatist.
 1876. †Ferd. Freiligrath, poet.
Mar. 20.
 1770. *Fried. Hölderlin, poet.
Mar. 21.
 1685. *J. S. Bach, composer.
 1763. *Jean Paul (Fried. Richter), writer.
 1910. †J. Schilling, sculptor.
Mar. 22.
 1459. *Maximilian I.
 1771. *Hein. Zschokke, writer.
 1832. †W. v. Goethe, poet.
Mar. 25.
 1801. †Fried. v. Hardenberg ("Novalis"), poet.
Mar. 26.
 1827. †L. van Beethoven, composer.
Mar. 27.
 1845. *W. K. Röntgen, physicist.
Mar. 29.
 1826. †J. H. Voss, poet.
 1918. †Timm Kröger, novelist.
Mar. 31.
 1811. *R. W. Bunsen, chemist.
Apr. 1.
 1730. *S. Gessner, poet.
 1732. *Jos. Haydn, composer.
 1815. *O. v. Bismarck, statesman.
 1910. †Andreas Achenbach, painter.
Apr. 2.
 742. *Karl der Grosse.
 1798. *Hoffmann v. Fallersleben, poet.
 1914. †Paul Heyse, novelist.
Apr. 3.
 1897. †Joh. Brahms, composer.
Apr. 6.
 1528. †A. Dürer, artist.
 1884. †E. Geibel, poet.
Apr. 7.
 1348. *University of Prague.
 1874. †W. v. Kaulbach, painter.
Apr. 8.
 1835. †W. v. Humboldt, statesman.
Apr. 9.
 1886. †V. v. Scheffel, writer.
Apr. 11.
 1806. *"Anastasius Grün" (Graf A. v. Auersperg), poet.
Apr. 14.
 1759. †G. F. Händel, composer.
Apr. 15.
 1832. *W. Busch, humorist.
Apr. 19.
 1560. †P. Melanchthon.
Apr. 20.
 1869. †Karl Löwe, composer.
Apr. 21.
 1782. *Friedr. Fröbel, educator.
Apr. 22.
 1724. *I. Kant, philosopher.
Apr. 24.
 1819. *Klaus Groth, poet.
Apr. 26.
 1787. *L. Uhland, poet.
 1916. †B. Schmitz, sculptor.
Apr. 28.
 1853. †L. Tieck, writer.
Apr. 30. Walpurgisnacht.
 1777. *K. F. Gauss, mathematician.
 1835. *Franz Defregger, painter.
 1895. †G. Freytag, writer.
May 2.
 1772. *"Novalis," poet.
May 4.
 1521. Luther goes to the Wartburg.
May 5.
 1818. *Karl Marx, socialist.
May 6.
 1859. †A. v. Humboldt, naturalist.
 1904. †F. v. Lenbach, painter.

- May 7.
 1833. *Joh. Brahms, composer.
 May 9.
 1805. †F. Schiller, poet.
 May 10.
 1816. *F. Gerstäcker, writer.
 May 11.
 1686. †O. v. Guericke, physicist.
 May 12.
 1845. †A. W. v. Schlegel, philologist.
 May 13.
 1717. *Empress Maria Theresia.
 May 14.
 1686. *G. D. Fahrenheit, physicist.
 1906. †Karl Schurz, statesman.
 May 15.
 1816. *Alfred Rethel, painter.
 1879. †G. Semper, architect.
 May 16.
 1788. *F. Rückert, poet.
 May 19.
 1607. *University of Giessen.
 1762. *J. G. Fichte, philosopher.
 May 20.
 1764. *G. Schadow, sculptor.
 May 21.
 1471. *A. Dürer, artist.
 May 22.
 1813. *R. Wagner, composer.
 1848. *F. v. Uhde, painter.
 May 23.
 1618. Thirty years' war begins.
 1886. †L. v. Ranke, historian.
 May 24.
 1848. †Annette v. Droste-Hülshoff, poetess.
 May 25.
 1277. Cornerstone of Strassburg cathedral.
 May 27.
 1676. †Paul Gerhardt, poet.
 1910. †R. Koch, bacteriologist.
 May 28.
 1840. *Hans Makart, painter.
 May 31.
 1773. *L. Tieck, writer.
 1809. †Jos. Haydn, composer.
 1872. †F. Gerstäcker, writer.
- June 1.
 1899. †Klaus Groth, poet.
 June 3.
 1844. *D. v. Liliencron, poet.
 June 4.
 1875. †E. Mörike, poet.
 June 5.
 1826. †K. M. v. Weber, composer.
 June 6.
 1875. *Thomas Mann, novelist.
 June 7.
 1843. †Fried. Hölderlin, poet.
 June 8.
 1768. †J. J. Winckelmann, archaeologist.
 1794. †G. A. Bürger, poet.
 1810. *R. Schumann, composer.
 June 10.
 1190. †Fried. Barbarossa.
 1914. *University of Frankfurt.
 June 11.
 1864. *R. Strauss, composer.
 June 17.
 1810. *Ferd. Freiligrath, poet.
 June 19.
 1884. †L. Richter, artist.
 June 21.
 1852. †F. Fröbel, educator.
 June 22.
 1767. *W. v. Humboldt, statesman.
 1919. *University of Cologne.
 June 24. Johannisfest.
 June 25.
 1822. †E. T. A. Hoffmann, writer.
 1842. *H. Seidel, writer.
 1864. *Walther Nernst, physicist.
 June 26.
 1918. †P. Rosegger, writer.
 June 27.
 1848. †H. Zschokke, writer.
- July 1.
 1646. *G. W. v. Leibniz, philosopher.
 July 2.
 1714. *C. W. v. Gluck, composer.
 1724. †F. G. Klopstock, poet.

- July 4.*
 1715. *C. F. Gellert, poet.
 1888. †T. Storm, novelist.
 1920. †Max Klinger, artist.
July 7.
 1860. *G. Mahler, composer.
July 8.
 1838. *Ferd. Graf v. Zeppelin.
July 10.
 1916. Merchant submarine "Deutschland" lands in Baltimore.
July 12.
 1694. *University of Halle.
 1874. †Fritz Reuter, writer.
July 13.
 1816. *G. Freytag, writer.
July 15.
 1831. *R. Begas, sculptor.
 1862. *L. Fulda, writer.
July 16.
 1890. †G. Keller, writer.
July 17.
 1860. *Klara Viebig, novelist.
July 18.
 1864. *Ricarda Huch, writer.
July 19.
 1819. *G. Keller, writer.
July 20.
 1847. *Max Liebermann, painter.
July 22.
 1909. †D. v. Liliencron, poet.
July 24.
 1864. *Frank Wedekind, writer.
 1906. †Ferd. v. Saar, writer.
 1908. †W. Leistikow, painter.
July 28.
 1750. †J. S. Bach, composer.
July 29.
 1856. †R. Schumann, composer.
July 30.
 1898. †O. v. Bismarck, statesman.
July 31.
 1843. *Peter Rosegger, writer.
 1886. †Franz Liszt, composer.
Aug. 3.
 1811. *University of Breslau.
- Aug. 7.*
 1898. †G. Ebers, writer.
Aug. 9.
 1919. †Ernst Haeckel, naturalist.
Aug. 11.
 1919. Promulgation of the new German constitution.
Aug. 13.
 1802. *Nikolaus Lenau, poet.
Aug. 16.
 1832. *W. Wundt, psychologist.
 1899. †R. W. Bunsen, chemist.
Aug. 17.
 1676. †H. J. C. v. Grimmelshausen, novelist.
 1786. †Fried. d. Grosse.
Aug. 21.
 1838. †A. v. Chamisso, poet.
Aug. 22.
 1850. †Nikolaus Lenau, poet.
Aug. 24.
 1837. *Adolf Hildebrand, writer.
Aug. 25.
 1744. *J. G. v. Herder, writer.
 1900. †F. Nietzsche, philosopher
Aug. 26.
 1813. †Theodor Körner, poet.
Aug. 27.
 1770. *G. W. F. Hegel, philosopher.
Aug. 28.
 1749. *W. v. Goethe, poet.
 1812. *R. v. Alt, painter.
Aug. 29.
 1866. *Hermann Löns, writer.
Aug. 31.
 1821. *H. v. Helmholtz, scientist.
 1864. †F. Lasalle, socialist.
 1920. †W. Wundt, psychologist.
- Sept. 1.*
 1854. *E. Humperdinck, composer.
Sept. 2.
 1853. *W. Ostwald, chemist.
Sept. 4.
 1824. *A. Bruckner, composer.

- Sept. 5.*
 1733. *C. M. Wieland, writer.
 1791. *Giacomo Meyerbeer, composer.
- Sept. 6.*
 1729. *Moses Mendelssohn, philosopher.
- Sept. 7.*
 1767. *A. W. v. Schlegel, writer.
 1804. *E. Mörike, poet.
 1831. *W. Raabe, writer.
 1894. †H. v. Helmholtz, physicist.
- Sept. 9.*
 9. Battle in Teutoburg forest.
- Sept. 12.*
 1829. *Anselm Feuerbach, painter.
 1876. †"Anastasius Grün", poet.
- Sept. 13.*
 1830. *Marie v. Ebner-Eschenbach, writer.
- Sept. 14.*
 1769. *A. v. Humboldt, naturalist.
 1817. *T. Storm, writer.
- Sept. 15.*
 1869. *Fritz Overbeck, painter.
- Sept. 16.*
 1736. †D. Fahrenheit, physicist.
- Sept. 20.*
 1863. †Jakob Grimm, philologist.
 1898. †Theodor Fontane, novelist.
- Sept. 21.*
 1588. †Charles V.
 1860. †Arthur Schopenhauer, philosopher.
 1905. †R. Baumbach, writer.
- Sept. 23.*
 1783. *P. v. Cornelius, painter.
 1791. *Theodor Körner, poet.
 1885. †K. Spitzweg, painter.
- Sept. 25.*
 1849. †Joh. Strauss, composer.
- Sept. 27.*
 1914. †Hermann Löns, writer.
 1921. †E. Humperdinck, composer.
- Sept. 28.*
 1803. *L. Richter, painter.
1883. *National Monument on the Niederwald.
- Sept. 29.*
 1815. *Andreas Achenbach, painter.
- Oct. 1.*
 1386. *University of Heidelberg.
- Oct. 2.*
 1847. *Paul v. Hindenburg.
- Oct. 4.*
 1515. *L. Cranach the younger, painter.
 1865. *Max Halbe, writer.
- Oct. 7.*
 1862. *Otto Ernst (Schmidt), writer.
- Oct. 9.*
 1477. *University of Tübingen.
 1841. †F. Schinkel, architect.
 1906. Zeppelin's airship makes first trip.
- Oct. 11.*
 1825. *K. F. Meyer, novelist.
 1896. †A. Bruckner, composer.
- Oct. 15.*
 1758. *J. H. v. Dannecker, sculptor.
 1810. *University of Berlin.
 1844. *F. Nietzsche, philosopher.
 1852. †F. L. Jahn, gymnast.
- Oct. 16.*
 1456. *University of Greifswald.
 1553. †L. Cranach, painter.
 1726. *Daniel Chodowiecki, artist.
 1827. *Arnold Böcklin, painter.
- Oct. 17.*
 1815. *E. Geibel, poet.
- Oct. 18.*
 1913. *Battle monument at Leipzig.
 1914. University of Frankfurt.
- Oct. 19.*
 1693. *University of Halle.
 1813. Napoleon's flight from Leipzig.
 1863. *Gustav Frenssen, novelist.
- Oct. 22.*
 1811. *Franz Liszt, composer.
- Oct. 23.*
 1805. *Adalbert Stifter, writer.
 1844. *W. Leibl, painter.

- Oct. 24.*
 1648. End of thirty years' war.
 1796. *A. v. Platen, poet.
- Nov. 1.* Allerheiligen.
 1903. †T. Mommsen, historian.
- Nov. 2.* Allerseelen.
- Nov. 4.*
 1743. *University of Erlangen.
 1847. †F. Mendelssohn-Bartholdy, composer.
- Nov. 5.*
 1494. *Hans Sachs, cobbler and poet.
- Nov. 7.*
 1810. *Fritz Reuter, writer.
 1924. †Hans Thoma, painter.
- Nov. 9.*
 1896. †E. Frommel, writer.
- Nov. 10.*
 1759. *F. v. Schiller, writer.
- Nov. 11.*
 1918. Armistice, end of World War.
- Nov. 13.*
 1862. †L. Uhland, poet.
- Nov. 14.*
 1716. †G. W. v. Leibniz, philosopher.
 1831. †G. W. F. Hegel, philosopher.
- Nov. 15.*
 1630. †Joh. Kepler, astronomer.
 1787. †C. W. v. Gluck, composer.
 1862. *G. Hauptmann, writer.
 1910. †W. Raabe, writer.
- Nov. 18.*
 1827. †W. Hauff, novelist.
 1863. *R. Dehmel, poet.
- Nov. 19.*
 1828. †F. Schubert, composer.
- Nov. 20.*
 1602. *O. v. Guericke, physicist.
- Nov. 21.*
 1768. *F. Schleiermacher, philosopher.
 1811. †H. v. Kleist, writer.
- Nov. 22.*
 1859. *Helene Böhlau, writer.
- Nov. 23.*
 1845. *Karl Begas, sculptor.
- Nov. 26.*
 1857. †Jos. v. Eichendorff, writer.
- Nov. 28.*
 1898. †K. F. Meyer, writer.
- Nov. 29.*
 1780. †Empress Maria Theresia.
 1802. *Wilhelm Hauff, novelist.
 1839. *L. Anzengruber, writer.
 1844. *Timm Krüger, novelist.
- Nov. 30.*
 1796. *K. Lowe, composer.
 1817. *T. Mommsen, historian.
- Dec. 1.*
 1859. †A. Rethel, painter.
- Dec. 3.*
 1857. †C. Rauch, sculptor.
- Dec. 4.*
 1409. *University of Leipzig.
 1900. †W. Leibl, painter.
- Dec. 5.*
 1791. †W. A. Mozart, composer.
 1835. †A. v. Platen, poet.
- Dec. 8.*
 1815. †A. v. Menzel, painter.
- Dec. 9.*
 1717. *Joh. Winckelmann, archaeologist.
- Dec. 10.*
 1889. †L. Anzengruber, writer.
- Dec. 11.*
 1843. *R. Koch, bacteriologist.
- Dec. 13.*
 1769. †C. F. Gellert, writer.
 1836. *F. v. Lenbach, painter.
 1863. †F. Hebbel, dramatist.
- Dec. 14.*
 1716. †G. W. Leibniz, philosopher.
- Dec. 16.*
 1770. *L. van Beethoven, composer.
 1878. †K. Gutzkow, writer.
- Dec. 18.*
 1786. *K. M. v. Weber, composer.
 1803. †J. G. v. Herder, writer.
- Dec. 20.*
 1795. *L. v. Ranke, historian.
- Dec. 21.*
 1853. *Isolde Kurz, writer.

Dec. 24. Der heilige Abend.

Dec. 25. Weihnachten.

800. Coronation of Charles the Great.

Dec. 26.

1769. *E. M. Arndt, writer.

Dec. 27.

1571. *Joh. Kepler, astronomer.

1890. †H. Schliemann, archaeologist.

Dec. 29.

1843. *Elizabeth ("Carmen Sylva"), queen of Roumania.

1924. †Karl Spitteler, writer.

Dec. 30.

1819. *T. Fontane, writer.

Dec. 31. Silvester.

1747. *G. A. Bürger, poet.

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PRESENTING GRAMMAR INDUCTIVELY

THERE are two distinct ways of presenting a linguistic problem, by deduction and by induction. On the one hand, we may state the rule, give one or several examples, and point out that language conforms to the given rule. We begin with an abstraction, verify its correctness through several examples, and then proceed to construct language synthetically. In this case our presentation is deductive, for we infer (deduce) language from a rule.

We may, on the other hand, begin with language itself, with a text in which certain specific problems occur. Taking the sentences which involve these problems from the text, we can by a number of well-formulated questions help our student to observe and scrutinize the existence and recurrence of these specific forms and constructions. If our questions are properly formulated and asked in the proper sequence, we will not only enable but even force the student to condense and express his observations in the form of a rule. We induce him to observe, compare, and analyze language until he has found a definite principle which seems to underlie its formation. In this case our presentation is inductive.

Deduction begins with a rule, induction with concrete language. Deduction begins where induction ends. Deductive presentation is very common and needs no illustration. Induction, however, that eminently effective way of unfolding the problem before the student step by step through careful questioning, requires a thorough grasp of the subject matter and a deep insight into the student's mind at every phase of the lesson. It is practiced only too rarely. Let us illustrate it by several typical examples.

I. Problem: Agreement of the past participle in French. Several model sentences containing and illustrating the problem are written on the blackboard. These sentences should have occurred in some connected text previously read.

- a) Avez-vous acheté des *pommes*?
- b) Oui, j'en ai acheté.
- c) Quelle sorte de *pommes* avez-vous achetées?
- d) Les avez-vous mangés?
- e) Non, voici les *pommes*, que j'ai apportées.

Questions to the class:

1. What part of speech is *des pommes*? (The direct object.)
2. What part of speech is *acheté*? (The past participle.)
3. In which sentences does the past participle indicate the gender and case of the direct object? (Students give sentences c, d, and e.)
4. In which sentences does it not? (Students read sentences a and b.)
5. Now compare the relative position of the direct object and the past participle in sentences: a and c; a and d; a and e. (Students see that the direct object precedes the past participle and that there is agreement.)
6. When does a past participle agree with the direct object in number and case? (Answer is obvious.)
7. Why is there no agreement in sentence b? (*En* is not a direct object.)

It is evident that the student, through a number of stages, is gradually led to find the solution himself. He will not formulate the rule with absolute clarity and the crispness desirable from the standpoint of the grammarian; but his solution will be his own, he will have been alert and active in finding it, in short, he will have been thinking. The solution so found will cling to his mind just as permanently as the result of any other investigation he finds through his own active thinking.

II. Problem: German word order. Normal and inverted. Several model sentences are taken from a text previously studied.

1. *Ich gehe jetzt.*
2. a) *Müssen Sie schon gehen?*
b) *Schön ist das nicht.*
c) *Leider muss ich.*
d) *Ihren Hut haben Sie vergessen.*
e) *"Auf Wiedersehen," sagte er.*
f) *Wenn ich Zeit habe, komme ich zurück.*

Questions to the class:

1. Sentence 1, *Ich gehe jetzt*, shows normal word order. What is the position of subject and verb in normal word order? (In normal word order the subject comes first, the verb second.)
2. What is the relative position of subject and verb in the sentences listed under 2? (In these sentences the verb stands first, the subject second.)

3. Do these sentences begin with the subject? (No.) How do they begin? (The instructor points at the various elements beginning sentences 2, a-f. The students answer: They begin with (a) a verb; (b) an adjective; (c) an adverb; (d) an object; (e) a quotation; (f) a clause.)

4. When is inversion used? (Inversion is used when the sentence does not begin with the subject, that is, when it begins with any other element.)

The formulation of questions bringing out the rule is comparatively easy in this instance, and the rule so found in examples, which are later committed to memory, can be extracted by the student whenever needed. An intimate interrelation between the living language and its abstract laws is established. No isolated rule is memorized for the construction of language. Language has become the basis of the rule, and the student has had the valuable experience of seeing that the rule is a mere derivation of language, that language is the master and the rule its servant.

III. Problem: Conditions contrary to fact in present time in Spanish. Model sentences:

- a) Si tengo dinero, viajaré
- b) Sie tuviese (tuviera) dinero, viajaría (viajara).

Questions to the class:

1. Which of these two sentences states a real condition, that is, a condition not contrary to fact in present time? (Si tengo dinero, viajaré.)

2. Which sentence expresses a condition contrary to fact in present time? (Students read sentence (b).)

3. By which tense and mood do we express the if-clause in a condition contrary to fact in present time? (By the imperfect subjunctive, preferably that in *se*.)

4. By which tenses may the conclusion be expressed in such a condition? (By the conditional tense or the imperfect subjunctive in *ra*.)

Since the tenses of the verb have been drilled before, a clear-cut statement of the rule will be the result of this brief examination of the two sentences, which are then committed to memory as models for all sentences of the same type.

From these examples it is obvious that induction is a fit instrument to make the student observe, scrutinize, think, and

arrive at definite conclusions by his own reasoning powers supported by the psychological insight of his instructor. The technique is the same for all problems. A coherent text containing the problem is studied for meaning and content. The problem is singled out, written down, and the specific points are underlined. The students observe and think until the instructor's definite and clear-cut final question, which is the logical and final step in a series of questions, practically enforces the correct generalization, the rule.

Inductive presentation is not a rediscovery of grammar on the part of the student. It is nothing but a systematic attempt to put the student's mind to work on problems which are not beyond the intellectual grasp of a pupil in second year high school. Its immense advantage lies in the fact that it heeds a very basic and deeply significant tenet of sound instruction: "Do not state what the student, if properly led, can find out for himself," or expressed positively, "Wherever possible make the student work out the problem through his own thinking." We frequently forget this important admonition of the great educator Pestalozzi. In modern language instruction especially we are apt to rely altogether too much upon memory work, on blind and thoughtless imitation and the ready-made wording of grammatical rules. Our deductive presentation precludes the valuable reasoning process leading up to the formation of the linguistic law. Usually we state a rule and ask for its application. This application may be active or passive in its nature. If it is active, language is built by it through translation or direct-method completion exercises; if it is passive, forms of language are identified by it. In either case the true analysis with its subsequent induction, that very vital and significant part of the lesson, is entirely lost. Deduction should not begin until induction is ended.

A language is learned through the formation of mental habits which when carefully fostered result in language ability of various sorts. But these habits when based upon a definite process of reasoning and thinking are firmly founded and bring about excellent permanent results. The adherent of the direct-method will find the inductive presentation of grammar an excellent means of overcoming a weakness of the direct method, which is that it frequently degenerates into thoughtless imitation. The adherent

of the grammar method will find that by far the most of his rules can be derived by the student himself when he is led to analyze language in which they are incorporated, and that his student will be less terrified by the numerous paragraphs, outlines and paradigms. Usually the rule remains an abstraction when given by the instructor or the book. But when it becomes an essential part of the student's personal experience, it loses its horrors and gains both significance and life.

It must be granted that many institutions, especially high schools, make this sort of teaching impossible by requiring the teacher to repeat the same class too many times on the same day. The most interesting subject becomes a bore to the best instructor when he is forced to repeat it too frequently. Likewise, we must admit that a dull, uninterested student will hardly profit from any teaching, however scientific and enlightening. Yet neither of these factors changes the value of a pedagogical means for which Socrates was renowned, which has come to be the basis of almost every course in the natural sciences, and of which William James once rightly said, "A student who loves the fullness of human nature will prefer to follow the analytic method and begin with the most concrete facts."

Since analysis and synthesis, or induction and deduction, should always follow each other in a modern language course, we can hardly call induction a "method." It is merely a very useful and eminently effective teaching device which deserves a prominent place within any method and in any course regardless of its aim. It can be applied not only to the presentation of grammar, but to many other phases of the work. In many European countries it has become a *sine qua non* of modern language instruction. Those who believe that its effectiveness needs to be proved by extensive experiments in parallel classes will profit from such experimental tests and find that induction is vastly superior to the simple statement of the rule.

In conclusion we summarize our discussion by a brief analysis of inductive reasoning in terms of modern psychology. There are four distinct steps or phases which, if successful, lead us from darkness and confusion to clarity and certainty:

1. *Observation.* Observing and scrutinizing certain individuals we gather specific facts.

2. *Comparison.* We consider these facts and compare them with a number of other facts observed in other individuals.

3. *Abstraction.* Through abstraction we find certain essential qualities in the individuals we have observed and compared.

4. *Generalization.* We formulate a general law which seems to control the various individuals we have observed and compared, and whose essential qualities we have abstracted.

Here the process of inductive reasoning is ended; the linguistic law is found, and the deductive phase of the lesson, the application of the law through a series of different exercises follows. To be sure, these four phases or steps usually implied in inductive thinking do not always follow each other in exactly the order we have given, nor are they always as clearly progressive as we have described them to be. They often overlap, interlock, and interpenetrate. But this is unimportant. The important point in inductive thinking is that we struggle; that we are confused and puzzled in the beginning; that our problem is like life itself, not simple and ready-made for easy enjoyment, but problematic and elusive. Enumerating facts and figures has nothing to do with real teaching. It is uninteresting and ineffective; it has no power to stimulate active thought. What we need is intensive mental activity. Like the hero in a drama by Kleist we must struggle through confusion to light, for it is in this struggle for clarity that we receive our deepest and most permanent impressions.

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FRENCH TEXTBOOKS USED IN SECONDARY SCHOOLS

PURPOSE. The purpose of this article is to show what textbooks are used in first and second year French in representative secondary schools accredited by the North Central Association of Colleges and Secondary Schools. The term "first and second year French" refers to two successive years of French offered in any grades from the ninth to the twelfth inclusive.

Collection of data. Requests for lists of textbooks used in first and second year French were mailed to teachers and supervisors of French in two hundred representative secondary schools accredited by the North Central Association of Colleges and Secondary Schools. One hundred teachers and supervisors supplied the information requested. Data were obtained from schools representing all the states included in the North Central Association, with the exception of New Mexico.

Tabulation of data. In the tabulation of the data received from one hundred teachers and supervisors, textbooks are classified as grammars and composition texts, and reading texts. Tables I to IV deal respectively with the following data: grammars used in first year French; grammars and composition texts used in second year French; reading texts used in first year French; reading texts used in second year French. The texts in each table are arranged in the order of descending frequency of mention.

TABLE I. GRAMMARS USED IN FIRST YEAR FRENCH

Name of text	Number of schools
Fraser and Squair.....	18
Downer and Knickerbocker, <i>A First Course in French</i>	15
Chardenal.....	14
de Sauzé, <i>Cours Pratique de Français pour Commencants</i>	12
Bovée, <i>Première Année de Français</i>	9
Holzwarth and Price, <i>Beginners' French</i>	6
Camerlynck, <i>France. Première Année de Français</i>	5
Aldrich, Foster, and Roulé, <i>Elementary French</i>	3
Moore and Allin, <i>Elements of French</i>	3
Cerf and Giese, <i>Beginning French</i>	2
Gourio, <i>La Classe en Français</i>	2
Roux, <i>A First French Course</i>	2
Armand, <i>Grammaire Élémentaire</i>	1
Camerlynck, <i>France. Deuxième Année de Français</i>	1

Cardon, <i>Première Année Moderne</i>	1
Dubrulle, <i>Le Français pour Tous</i>	1
Fougeray, <i>The Mastery of French</i>	1
Francois-Crossé, <i>Beginner's French</i>	1
Glace, <i>Grammaire Française</i>	1

TABLE II. GRAMMARS AND COMPOSITION TEXTS
USED IN SECOND YEAR FRENCH

Name of text	Number of schools
Fraser and Squair.....	24
Chardenal.....	21
Carnahan, <i>Short French Review Grammar</i>	9
Downer and Knickerbocker, <i>A First Course in French</i>	6
de Sauzé, <i>Cours Pratique de Français pour Commencants</i>	5
de Sauzé and True, <i>Grammaire Française</i>	5
Camerlynck, <i>France. Deuxième Année de Français</i>	4
Bovée and Goddard, <i>Deuxième Année de Français</i>	3
Holzwarth and Price, <i>Beginners' French</i>	3
Pargment, <i>Exercices Français. Cours Préparatoire</i>	3
Aldrich, Foster, and Roulé, <i>Elementary French</i>	2
Cardon, <i>Seconde Année Moderne</i>	2
Molt, <i>An Intermediate French Grammar</i>	2
Allen and Schoell, <i>First French Composition</i>	1
Cerf and Giese, <i>Beginning French</i>	1
Comfort, <i>Exercises in French Prose Composition</i>	1
François, <i>Introductory French Prose Composition</i>	1
Glace, <i>Grammaire Française</i>	1
Knickerbocker, <i>French Composition and Grammar Drill</i>	1
Koren, <i>Exercises in French Composition</i>	1
Levi, <i>French Composition</i>	1
Lister, <i>French Grammar</i>	1
Moore and Allin, <i>Elements of French</i>	1
Olmsted, <i>Elementary French Grammar</i>	1
Rosenthal and Chankin, <i>Grammaire de Conversation et de Lecture</i>	1

TABLE III. READING TEXTS USED IN FIRST YEAR FRENCH

Name of text	Number of schools
Méras and Roth, <i>Petits Contes de France</i>	24
Méras, <i>Le Premier Livre</i>	14
Guerber, <i>Contes et Légendes</i>	12
Wooley and Bourdin, <i>French Reader for Beginners</i>	8
McGill and de Lautreppe, <i>Pas A Pas</i>	6
Méras, <i>Le Second Livre</i>	6
Roux, <i>Elementary French Reader</i>	4
de Monvert, <i>La Belle France</i>	3
Malot, <i>Sans Famille</i>	3

Talbot, <i>Le Français et sa Patrie</i>	3
Bierman and Frank, <i>Conversational French</i>	3
Fougeray, <i>Le Français par la Lecture</i>	2
François, <i>Fifteen French Plays</i>	2
Labiche and Martin, <i>Le Voyage de Monsieur Perrichon</i>	2
Spink, <i>Le Beau Pays de France</i>	2
Van Buren, <i>Contes du Pays de Merlin</i>	2
Ballard, <i>Short Stories for Oral French</i>	1
Barnes, <i>Histoires et Jeux</i>	1
Bruno, <i>Le Tour de la France par deux Enfants</i>	1
Erlande, <i>Un Jeune Legionnaire</i>	1
de Sauzé, <i>Contes Gais</i>	1
Dumas, <i>Les Trois Mousquetaires</i>	1
Frazier, <i>Scenes of Familiar Life</i>	1
Labiche and Martin, <i>La Poudre aux Yeux</i>	1
Lavisse, <i>Histoire de France</i>	1
Lazare, <i>Les Plus Jolis Contes de Fées</i>	1
Luria and Chankin, <i>Lectures Elémentaires</i>	1
Mairet, <i>La Tâche du Petit Pierre</i>	1
Maloubier, <i>Au Jour le Jour</i>	1
Moore and Fouré, <i>A French Reader</i>	1
Pargment, <i>La France et les Français</i>	1
Perley, <i>Que Fait Gaston</i>	1
Schoell, <i>Folk Lore au Village</i>	1
Snow and Lebon, <i>Easy French</i>	1
Spink, <i>French Plays for Children</i>	1
Spink and Millis, <i>Colette et ses Frères</i>	1

TABLE IV. READING TEXTS USED IN SECOND YEAR FRENCH

Name of text	Number of schools
Labiche and Martin, <i>Le Voyage de Monsieur Perrichon</i>	50
Halévy, <i>L'Abbé Constantin</i>	30
Malot, <i>Sans Famille</i>	21
Labiche and Martin, <i>La Poudre aux Yeux</i>	16
Daudet, <i>Contes Choisis</i>	12
Mérimée, <i>Colomba</i>	11
Dumas, <i>Les Trois Mousquetaires</i>	10
François, <i>Fifteen French Plays</i>	10
Hugo, <i>Les Misérables</i>	7
Manley, <i>Eight French Stories</i>	7
de Monvert, <i>La Belle France</i>	5
Dumas, <i>La Tulipe Noire</i>	5
Lavisse, <i>Histoire de France</i>	5
Bruno, <i>Le Tour de la France par deux Enfants</i>	4
Daudet, <i>Le Petit Chose</i>	4
Mairet, <i>La Tâche du Petit Pierre</i>	4
Méras, <i>Le Second Livre</i>	4

Pargment, <i>La France et les Français</i>	4
Sand <i>La Mare au Diable</i>	4
Chancel, <i>Le Pari d'un Lycéen</i>	3
de Sauzé, <i>Sept Comédies Modernes</i>	3
Daudet, <i>La Belle Nivernaise</i>	3
Harvitt, <i>Contes Divers</i>	3
Maupassant, <i>Huit Contes Choisis</i>	3
Bazin, <i>Les Oberlé</i>	2
de Sauzé, <i>Contes Gais</i>	2
Bierman and Frank, <i>Conversational French</i>	2
Daudet, <i>Lettres de mon Moulin</i>	2
Daudet, <i>Tartarin de Tarascon</i>	2
Erckmann-Chatrian, <i>Le Juif Polonais</i>	2
Houss, <i>Three French Comedies</i>	2
Parker, <i>Favorite French Stories</i>	2
Porchat, <i>Le Berger et le Proscrit</i>	2
Schoell, <i>Le Paris d'Aujourd'hui</i>	2
Aldrich and Foster, <i>French Reader</i>	1
Ballard, <i>Short Stories for Oral French</i>	1
Buffum, <i>Twenty Short Stories</i>	1
Cool and Greenleaf, <i>La Nouvelle France</i>	1
de Monvert, <i>Aux Etats-Unis</i>	1
Dumas, <i>Le Duc de Beaufort</i>	1
Erckmann-Chatrian, <i>Madame Thérèse</i>	1
Fougeray, <i>Le Français par la Lecture</i>	1
Fournon and Broussard, <i>Pour Parler Français</i>	1
Greville, <i>Dosia</i>	1
Guerber, <i>Contes et Légendes. Deuxième Partie</i>	1
Halévy, <i>Criquette</i>	1
Halévy, <i>Morceaux Choisis</i>	1
Hemon, <i>Maria Chapdelaine</i>	1
Hugo, <i>Hernani</i>	1
Hugo, <i>La Chute</i>	1
la Brète, <i>Mon Oncle et mon Curé</i>	1
Loti, <i>Pêcheur d'Islande</i>	1
McGill and de Lautreppe, <i>Pas A Pas</i>	1
Méras and Roth, <i>Petits Contes de France</i>	1
Morris, <i>Easy French Fiction</i>	1
Nicolas, <i>Carnet de Campagne</i>	1
Claretie, <i>Pierrille</i>	1
Roth, <i>Contes de Provinces</i>	1
Spink, <i>Le Beau Pays de France</i>	1
Talbot, <i>La France Nouvelle</i>	1
Talbot, <i>Le Français et sa Patrie</i>	1
Verne, <i>Le Tour du Monde en Quatre-vingts Jours</i>	1
Wooley and Bourdin, <i>French Reader for Beginners</i>	1

Conclusions. Nineteen grammars are mentioned for first year French. Grammars by Fraser and Squair, Downer and Knickerbocker, Chardenal, and de Sauzé lead in frequency of mention; the slight differences in the number of times used are unimportant. Twenty-five grammars and composition texts are mentioned for second year French. Grammars by Fraser and Squair, and Chardenal lead in frequency of mention; again, as in first year French, the slight difference in the number of times used is unimportant. Both in first and second year French, grammars of the indirect method type predominate, although grammars of the direct method type are also fairly well represented. It appears that in many of the schools studied the tendency is to use French grammar texts that stress formal grammar.

Thirty-six reading texts are mentioned for first year French; *Petits Contes de France*, *Le Premier Livre*, and *Contes et Légendes* are the most frequently used. Prepared readers predominate, but a few literary texts are also included. Sixty-three reading texts are mentioned for second year French; *Le Voyage de Monsieur Perrichon*, *L'Abbé Constantin*, and *Sans Famille* are the most popular. Literary texts are the rule, but a few prepared readers are also mentioned. Both in first and second year French, reading texts that create a French atmosphere and embody information about France and its people are represented. However, some texts that do not reflect French life or French characteristics are included.

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TEACHING THE MIXED VOWELS

THE students in our freshman German and French classes are seldom very successful in their attempts to learn the new sounds of these languages, particularly the vowels. One source of the trouble is their knowledge of only one language and that one English; another, that methods of teaching sounds in foreign language classes are sometimes unscientific, sometimes over-scientific. Whatever the reason for failure may be, we all want a method which will be successful, and, if possible, save time and effort too. The following classroom procedure aims at fulfilling the above requirements and is presented and explained in the hope that it will prove suggestive to fellow language teachers.

Since any successful pedagogical device must be based on the law of building the new on the old, the unknown upon the known, and must utilize the powers of the pupil as directly as possible, an appraisal of the situation confronting the teacher with a new class before him is in order. The old, the known, of the student's mental equipment, upon which the new must be built, is, first, an ability to say the sounds common to the English language; second, the association of these sounds with a written symbol, a letter; third, a faculty of imitation of sound much atrophied since babyhood days when speech was first learned; fourth, an extremely limited conscious control over the speech organs, especially the throat and tongue muscles. Since this control has never been needed, it has never been developed.

As regards the sounds to be taught, we must note that to the student they are new, strange, perhaps funny; and that linguistically or phonetically they are produced by the breath control, that is the tongue and throat position, of one vowel, and the lip position of another. In view of this the teacher's problem is to lead pupils more or less unconsciously, with the abilities and limitations stated, to pronounce these new sounds correctly. He must avoid as far as possible the confusion which would result from the student's having to associate in the foreign language the new and different sounds *æ* and *ɣ* with *ö* and *ü* variations of the old symbols *o* and *u*; new sounds which, to make

learning more complicated, are essentially front vowels instead of the back vowels already associated with the symbols.

He must also determine whether it will be wiser to give the students technical training in the control of the speech organs, especially of that unruly member the tongue; or whether he will find a method that makes such training unnecessary by so utilizing the student's native powers that he may say the new sounds without rationalizing the process of pronunciation. The old pedagogical principle of habituation of tool skills and rationalization for ideas would favor the latter plan, as would a regard for economy of time and effort. It is the writer's belief that the procedure advocated has these advantages:

1. It obtains a sufficient realization of the nature of the new sounds.
2. It keeps the foregoing facts in view and makes for an easy and immediately correct pronunciation.
3. It initiates a correct habit of pronunciation.
4. It thereby spares the student discouragement through early failure.
5. It secures a basis for easy correction of lapses.

The learning of the mixed vowels is best done at the first session of the class, because then the students are most eager, alert, and curious, and an early success will give them confidence. The sounds should be presented to the class without any mention of letter or symbol at first. It is the *sound* the technique of whose production must be discovered and in some little degree established by the student at the first learning. Not until then may a symbol which indicates a back vowel in English be used for a front vowel in German or French. The pronunciation of the sound of which *y* is the phonetic symbol, typical of the mixed vowel, is taught in the procedure as outlined below.

To a group of students facing a new language, and so a bit in awe of its strangeness and in need of self confidence, one may then say, "German (or French, as the case may be) has some new vowels you have never used before, but they are combinations of some you know, and we can learn them now." A simple statement of this kind encourages, but avoids any confusing or incomprehensible technical analysis of the sound. The actual

teaching directly follows; it is based on the assumption that the fundamental factor in saying *y* is the breath control of *i*, and the secondary one, the rounded mouth position; and that from the point of view of pedagogy, or of the student, *y* actually is *i*, plus the variations in mouth position that can be seen and readily imitated. As the first step, the teacher has the students repeat *i*, severally and collectively, many times over, and asks them to notice how it *feels* to say this sound. The purpose of the first step is to establish the consciousness of ascertain "feel" of the vocal organs in the production of the sound *i*, that is, the student concentrates on the "set" of the vocal organs, the muscular stresses incident to this vowel sound, so that he can identify these stresses by their feeling, and duplicate them at will by a recurrence of this feeling. This does not mean that the student's attention is to be drawn to the position of lips, teeth, tongue, etc.; on the contrary, he merely repeats *i-i-i* and contrasts the feelings connected with saying this letter with those he experiences in saying *e*, *a*, *o*, and *u*. It is not even necessary that he know whether a vowel is a front or back vowel, phonetically speaking, because most college freshmen do not know what that means, nor need they for our purposes; but they do need to know how it *feels* to say *i*, because soon this feeling will be their chief basis in experience for saying *y*.

After the pupils have repeatedly said *i* and contrasted its "feel" with that of *e*, *a*, *o*, *u*, they are ready for the next step, the realization that *y* is *i* plus the changes that they can see. The teacher says, "Now I am going to say *i* again, but you watch my mouth, listen to what happens, and notice how the *i* changes when I change the position of my mouth," or some such statement. There follows a repetition by the teacher of the sequence *i-y*, *i-y*, *i-y*, with a restatement that the new sound is *i* plus only such changes as the class can see. The students watch so that they may imitate the teacher's mouth position, and listen to learn the sound of the new vowel, so that they may judge and correct their own attempts at pronunciation. It is very necessary that the insistence on *y* as *i* be stressed, for as soon as the mouth position of the letter *u* enters the production of the *y* sound, the old tongue and throat positions associated with it tend to return; and only the insistence that *y* is *i* can fix the

combination of the two positions. It goes without saying that all mouth positions and enunciations are a bit exaggerated to facilitate recognition and imitation.

When the students have heard this new sound repeatedly and have understood the teacher's explanation that *y* is *i* with the new mouth position, they themselves are ready to say *i-y*, *i-y* with their eyes on the teacher who speaks in advance of them, and in their minds his insistence on the identity of the two vowels. In saying *y* they are, therefore, following directions for the throat and tongue position of *i* and imitating the teacher's rounded mouth position. This procedure results immediately in a recognizable *y*. The students, once having said the new sound and beginning to realize how it feels to say it, must repeat *i-y*, *i-y*, until they can say the new sound clearly and fairly easily. They are then ready to repeat after the teacher pairs of words or syllables containing *i* and *y*, such as in German: *felen*, *fühlen*, *Kiel*, *kühl*, etc.; or in French: *mise*, *muse*, *ris*, *rue*, etc. The only change in the words is the vowel so that all attention of the student may be concentrated on the shift of mouth position necessary to say the new vowel correctly.

Only now, after the students have repeatedly said *y* alone and in connection with other sounds, may they be introduced to the symbol *ü*. However, even if they are warned that the letter does not indicate the sound, but that the sound represented by *ü* is the new sound that they have just learned, the old pronunciation associated with the letter *u* will temporarily crowd out the new skill and a first relearning becomes necessary. It is in this relearning, the need for which recurs several times with most students, that our method further proves its usefulness; for the mere question: "*ü* is like what?" brings the response: "Like *i*", and with it a recall of the first learning, and correct pronunciation. As the class hour becomes more and more crowded in the passing of time, a quick, effective corrective device is very helpful, we all know.

The teaching of *æ* and *ø* would follow this same procedure, except that *æ* would be characterized as *e*, and *ø* as *ε* plus the visible and imitable mouth changes. The method should be equally applicable in French and German because it is basic, natural, simple, and effective. Probably, since the mixed vowels are more

variously written in French than in German, the association of the new sounds with their phonetic symbol would be advisable in French classes. This is hardly necessary in the teaching of the more phonetic German.

ELSA GRUENEBERG

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A NEW ORIENTATION IN MODERN LANGUAGE TEACHING

"LANGUAGE is at a discount among our people at large." "There is a haze of doubt regarding the usefulness of modern language study in America." It would be no difficult task to duplicate these statements in substance by quotations from current educational literature. That there is such a "haze of doubt" can hardly be denied. And it seems not to be confined to the "people at large" but to have settled over the thinking even of educational experts and curriculum makers. In fact, the language teacher himself, were he severely and mercilessly honest, might be forced to confess that his own mind is not altogether proof against its invasion.

The most common criticism is, of course, that of the practical man who objects that the obvious purpose of instruction in the language—that of learning to use it—is admittedly not attained. There is the time-worn and pathetic example of the one-time student of French, the frail structure of whose supposed mastery of that tongue breaks down under the strain of ordering a meal in a Paris restaurant. While the utilitarian point of view may deserve consideration, we are concerned here chiefly with the more sophisticated censure of the educator or expert in education who is frankly sceptical as to the justification of language study as a requirement. In as far as such criticism is based upon objectives generally accepted, there is no evading it. It must be met squarely and honestly.

Probably the first ten of the list of objectives formulated by the representative Committee on Modern Foreign Language Study will meet with the approval of most teachers as a fair and comprehensive summary of aims and purposes.¹

1. Ability to read the foreign language with ease and enjoyment.

2. Ability to communicate orally with natives of the country whose language has been studied.

3. Ability to communicate in writing with natives of the country whose language has been studied.

4. Increased ability to pronounce and understand foreign words and phrases occurring in English.

¹ See *School and Society*, Vol. 23, p. 478.

5. Increased ability in accurate, intelligent use of English.
6. Increased power to learn other languages.
7. A more effective realization of habits of correct articulation and clear enunciation.
8. Increased knowledge of the history and institutions of the foreign country and a better understanding of its contribution to modern civilization.
9. Increased ability to understand ideals, standards and traditions of foreign peoples and Americans of foreign birth.
10. Development of literary and artistic appreciation.

If these oft-stated objectives are valid, if the criticisms are aimed at our failure to attain them, and if candor compels us to admit that there is a large portion of truth in the charges brought—what, then, is to be our answer? Shall we mercilessly pile lesson assignments higher? Shall we crowd more drill into those precious minutes of the class period? Shall we feverishly apply ourselves to speed up production?

If, indeed, the program as stated is a valid one, there can scarcely be another answer. But—is it not just possible that the accepted program itself is open to question, that it is, after all, not valid as stated? Let us look again at the list of objectives just quoted. The first three items have to do with the direct use of the language in reading, speaking, and writing. The next four deal with secondary results in the effect on the student's use of his mother tongue and in increased ability to learn other languages. The last three are concerned with the cultural content value of language study, the relative importance of which is obviously meant to be indicated by its position in the list.

The acceptance of such a program as that just quoted in a Liberal College seems an almost complete surrender to the ancient foes of a liberal education—the utilitarians. For what, after all, is the function and purpose of a Liberal Arts College? Among the educators who have sought to define the objectives of the liberal college, perhaps no one has thought more clearly or expressed himself more happily than Professor Meiklejohn, who indeed confesses to regarding the making of such definitions as his favorite indoor sport. "To give (the student) an intellectual grasp on human experience"—he says in a notable address on "The Theory of the Liberal College."—This, it seems to me, is the teacher's

conception of the function of the liberal college."² And in a recent address: "One means by a liberal education the process of so informing and training and inciting the mind that it will go forward steadily on the road to understanding of the life to which it belongs."³

The following statements come from two large western universities:⁴

"The college course is to be regarded not as the end but as almost the beginning of a life long process of orientation in the world of men and ideas."

"The curriculum of liberal arts and sciences with its several disciplines interrelated and overlapping, rather than sharply differentiated, is a process of liberalization, of freeing the mind from prejudices and limitations of inexact and partial knowledge or promoting a sympathetic understanding of the forces molding character and of opening the eyes to see life steadily and see it whole."

It may fairly be asked whether, in a Liberal Arts College thus defined, there is any necessary and merited place for a program of language instruction such as that stated, with its present emphasis and as actually carried out. Ideally, language study understood in its most inclusive sense might well vie with any other subject in the curriculum in its final contribution to the educative process as here conceived. And indeed the last three objectives of the list are excellent statements. They are altogether in harmony with the ideals of a liberal education just set forth. The difficulty is that they are either thought of as utopian and practically unattainable goals, or they are treated as secondary and altogether incidental to language study proper. There are, to be sure, rare teachers with an intimate knowledge of the foreign country which they generously and enthusiastically share with their students. There are texts that give a wealth of interesting and pertinent material dealing with various phases of foreign life. But in general, with present emphasis and present methods, the net result, as far as these particular objectives are concerned, is disappointingly inadequate and often next to negligible. And in as far as this is true, no matter how excellent the instruction in

² Meiklejohn, *Freedom and The College*, p. 171.

³ *The New Student*, Vol. XI, No. 14, p. 8.

⁴ F. J. Kelley, *The American Arts College*, pp. 11-12.

other respects, we cannot escape the conclusion that language study fails to justify its place in the Liberal Arts curriculum.

The teacher's ready answer will be that while he accepts this larger ideal in theory, yet the practical difficulty lies in the fact that the languages themselves constitute the tools for acquiring these values. They are themselves the key to the treasure-house, and for this very reason the objectives embodying these ideals are logically placed last. You must first, we are told, possess the tools with which to work; you must first have the key to the treasure-house. You must have mastered the language before you can begin to get contacts with the people who speak it, their country, their customs, their civilization—that is, to acquire any of the cultural values from your study. Precisely here lies the weakness of our present instruction in modern languages. We spend our precious time drilling, construing, translating, with little attention to the content of text material often, in itself, of doubtful value. And the net result? If—to carry out the metaphor—the student at best learns somewhat awkwardly to turn the key, he little cares or suspects what lies behind the closed door and most often loses the key still unused.

If, as we believe, this is the situation that exists in the majority of our liberal arts colleges, there is a crying need for radical revaluation and thorough reorientation in our modern language teaching. The objectives placed last in the list must not only be given first place, they must be made the very heart and center of our instruction. What has been fragmentary and incidental must become essential. From the beginning of the first year there must be a deliberate, determined, organized effort to acquaint the student with the country and people whose language is studied, their art, their music, their social and political life, first necessarily through the medium of English, then increasingly in the foreign language. For his knowledge of such material the student must be held accountable no less strictly than for his understanding of syntax and idiom.

To so teach such material as to make it significant to the student, to make of it a vital and organic element in the course and not merely an added burden and to relate it more directly to the student's curriculum as a whole will challenge the teacher's utmost effort. But the adoption of such a program will not mean a sacrifice of emphasis on the teaching of the language itself or the neg-

lect of the practical side of the work. On the contrary, it will breathe life into the dead body of forms and syntax and it will invest the subject with a new meaning and purpose for the student. Surely it is better to use pertinent and organized material than to work with matter that is accidental and unrelated. It is surely more effective to direct conversation in class and written home work toward a certain end, to make it contribute to a definite purpose than to have it aimless and haphazard. But it is true that there must be a thorough revision of the accepted syllabi and a careful re-examination and choice of texts and class-room material. An adequate supply of realia in the way of maps, pictures, magazines, phonographic records is no less essential than is proper laboratory equipment for the chemist or biologist. A later article will attempt a more detailed application of the principle advocated in the present one and give a tentative syllabus with a discussion of suggested texts and realia best suited to such a program.⁵

With such a program seriously carried out, the language student will have the beginning of an intelligent interest from the first in the country and people whose language is entered on his schedule. Significant data, facts, information will be seen in a new relation to his language work. He will begin from the outset to think of the language, and to train himself to use it, as a tool, as a means to an intelligent end. And as for the teacher, such a program will make of him more than a mere trainer in the performance of linguistic tricks and give him a new incentive and a new dignity. It is our belief that only by thus giving a fuller content and a larger objective to language study, by helping in this way to break down the wall of separation and relating it more vitally to the whole curriculum, only by thus humanizing our discipline and making it contribute far more effectively toward making men of culture can its place in the curriculum be vindicated and its critics answered.

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⁵ In his "Methods of Teaching Modern Languages" C. H. Handschin gives under the chapter heading "Realia" an excellent outline of a "Course in Foreign Civilization to Accompany the Regular Work of the Four Years Course." It represents a long step in the right direction but is not given special emphasis as an essential element in the course.

THE ARCHER M. HUNTINGTON GIFT TO THE LIBRARY OF CONGRESS

THE recent gift of \$100,000 to the Library of Congress by Mr. Archer M. Huntington, the return from which is to be devoted to the purchase of books relating to the arts, crafts, literature, and history of Spain, Portugal, and Hispanic America, is an additional demonstration of the donor's magnificent services in the development of Hispanic studies in the United States. It shows, furthermore, his disposition to extend his influence beyond the enrichment of the distinguished collection of books in the Library of the Hispanic Society of America. Lastly, this gift is of great significance for the encouragement of Hispanic studies in the National Capital in that it provides for the acquisition of adequate material by the Library of Congress.

The conditions upon which this endowment is given are unusual and ingenious. It is provided "that the books purchased shall relate to Spanish, Portuguese, and South American arts, crafts, literature, and history only; that the said books shall have been published not more than ten years previously; that a list of such books shall at once be forwarded upon receipt by the Library of Congress to the Hispanic Society of America; and that the latter shall be permitted to select those needed by the members of the staff and competent scholars for use at the Hispanic Society for the period of three months; that the entire income of the fund be expended annually." (Cf. Report of the Librarian of Congress for the fiscal year ending June 30, 1927.)

It is evident that the income from this fund, limited in its application by the stipulations expressed, will provide for the development in the Library of Congress of a thoroughly representative collection in the field specified.

C. K. JONES

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FOREIGN BOOKS AT LOW COST

We present herewith some information regarding inexpensive issues and re-issues of foreign books, in the hope that teachers may be encouraged to improve and increase their own buying thereby. All these books may be procured from the New York importers, and in some cases they are then cheaper than if ordered direct from abroad, because the carriage is less.

FRENCH EDITIONS¹

DELAGRAVE: *Collection Pallas*, consists mainly of anthologies. Very well printed. Carefully edited. Size: 10 x 16 cms. Per volume, paper covers, \$.48.

EDITIONS BAUDINIÈRE: *Les Chefs-d'œuvre français*, a good series, well printed, size: 10 x 13 cms. Stiff paper covers. 78 volumes have been published. Per volume, bound, \$.10.

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GAUTHIER-LANGUEREAU: *Bibliothèque populaire*, consists of 500 well selected titles. Per volume, paper covers \$.16.

HACHETTE: *Classiques français*, This is a standard series of annotated editions, commonly used in French Lycées. Size:

¹ List compiled by J. J. Champenois, Director of Sequana in the United States, 1819 Broadway, N. Y.

- 10 x 16 cms. Bound. Consists of about 75 titles ranging in price from \$.10 to \$.95.
Further information will be supplied upon request.
- HACHETTE: *Bibliothèque Hachette*, consists only of 15 well selected titles, size: 12 x 16 cms. Per volume, cloth bound, \$.24.
- HATIER: *Les Classiques pour tous*, consists of 370 titles, well printed, supplied only in paper covers. Size: 12 x 17 cms. Per volume, \$.05.
- LAROUSSE: *Classiques français*, an excellent series of well annotated editions, size: 13 x 19 cms. Consists of about 120 titles. Per volume, paper covers, \$.32.
Per volume, Bradel binding, \$1.20.
- LIBRAIRIE PERCHE: *Bibliotheca Romanica*, well printed, consists of interesting titles. Per volume, paper covers, \$.12.
- COLLECTION NELSON: well selected, well bound, and well printed. Size: 11 x 16 cms. 273 titles have been published. Per volume, cloth bound, \$.28. This is one of the best series on the market.
- RENAISSANCE DU LIVRE: *Tous les Chefs-d'oeuvre de la Littérature française*, 100 titles have been published. Size: 11 x 18 cms. Per volume, \$.16, paper covers
Per volume, \$.36, cloth bound
- JULES TALLANDIER: *Bibliothèque nationale*, consists of about 100 titles, well printed, well selected. Per volume, the price varies from \$.03 to \$.04.

GERMAN EDITIONS²

The teacher of German in courses beyond the third semester, and especially in the more advanced work, ought to know about the numerous series of books and booklets that can be obtained at prices such that even the poorest student can indulge in the luxury of having books of his own beyond the annotated American texts. The richest treasure house is, of course, Reclams Universalsbibliothek (Philipp Reclam, Leipzig). There is hardly a field of literature or of human thought that is not represented in its more than 7000 numbers. Even modern copyright authors are included to some extent. The price is 40 Pfennige for the unbound

² Information furnished by Friedrich Bruns, University of Wisconsin.

number of 120 pages. A very attractive board binding adds another 40 Pfennige. Hesse & Becker (Leipzig) publish Hesses Volksbücherei and the Bibliographisches Institut (Leipzig) Meyers Volksbücher, both of which offer a good deal of material. For lovers of beautiful books the Insel-Bücherei is very alluring with its more than 400 titles: Hofmannsthal, Rilke, Ricarda Huch, Gottfried Keller, Storm, etc. The price for each volume, attractively bound in stiff cardboard, is 90 Pfennige, a rare bargain indeed (Insel Verlag, Leipzig). High praise is due to the publications of the Deutsche-Dichter-Gedächtnisstiftung in Hamburg. The volumes of varying size are excellent in every way, and make available a great many things that are worth while. The teacher that is looking for modern fiction might well try Fischers Romanbibliothek, M1.50, bound M.2.50. (S. Fischer, Berlin).

Several new series have been started since the war. Die deutsche Bibliothek (Berlin) contains editions of the German classics and individual works. Print and paper are good and the price of M.2 for a volume bound in cloth is more than reasonable. Of course the editions of the classics by Hesse & Becker and Bong (Berlin) and the new Helios Klassiker of Reclam are superior to these. The Kunstwart, which has done so much to bring good art within the reach of all, has begun a Kunstwart-Bücherei (Callway, München) M.1, bound 1.50. Eugen Diederichs (Jena) has started a new series: Deutsche Volkheit, which furnishes good reading in the field of popular history, biography, fairy tale, legend, etc. The price is M.2 for the bound volume. The latest arrival seems to be the Hafis-Bücher (H. Fikentscher, Leipzig), where for example we find Goethe's Werther or Anzengrubers Sternsteinhof for M1.30 bound in cloth.

SPANISH EDITIONS³

LA LECTURA: *Clásicos Castellanos*. About 90 volumes published, well selected, with excellent prologues and notes. This is the best collection of Spanish classic authors published to date. Size: 5" x 7 1/2". Paper covers, 5 pesetas; cloth, 7 pesetas.

JUNTA PARA AMPLIACIÓN DE ESTUDIOS: *Biblioteca*

³ List compiled by Antonio G. Solalinde and J. Horace Nunemaker, University of Wisconsin.

Literaria del Estudiante. This collection to consist of 32 volumes of which 17 have been published. It follows a well studied plan that will give an idea of Spanish Literature as a whole. Size: $4\frac{3}{4}$ " x $7\frac{1}{4}$ ". Paper cover, 3.50 to 4 ptas.; in boards, 4.50 to 5 ptas.

PERLADO, PÁEZ, Y COMPAÑÍA: *Biblioteca Clásica.* Both Spanish and foreign authors. 50 volumes of Spanish authors published. Size: $4\frac{1}{2}$ " x 7". Paper cover, 5 ptas.

PERLADO, PÁEZ, Y COMPAÑÍA: *Biblioteca Universal.* Spanish and foreign works. About 170 volumes published. Size: $3\frac{1}{2}$ " x $5\frac{1}{2}$ ". Paper cover, 0.50 ptas.

ESPASA-CALPE: *Colección Universal.* 300 titles of which about 50 are of Spanish authors both classic and modern. Well selected. Size: $4\frac{1}{4}$ " x 6". Heavy paper cover, 0.50 to 2 ptas.

CALLEJA: *Biblioteca Calleja.* Second series. Some 30 volumes of Spanish authors, classic and modern. Size: $4\frac{1}{4}$ " x $6\frac{1}{4}$ ". Cloth, 2.50 ptas.

RUIZ HERMANOS: *Clásicos de la Literatura Española.* Published by A. Bonilla y San Martín. 12 volumes. Size: $3\frac{1}{2}$ " x $5\frac{1}{4}$ ". Cloth 1.50 ptas.

LA LECTURA: *Cuadernos Literarios.* Well selected modern authors. 12 volumes published. Size: $3\frac{3}{4}$ " x $5\frac{1}{2}$ ". Paper cover, 1 to 2.25 ptas.

The following companies also publish works of Spanish authors, classic and modern. Paper covers, 3 to 5 ptas.

Caro Raggio

Giménez Fraud (Colección Granada; Clásicos Granada)

Renacimiento

Biblioteca Nueva

Revista de Occidente

Editorial Voluntad

Volumes of Spanish classic works are also to be found in the collections published by foreign companies:

Thomas Nelson and Sons

Librairie Hachette

Bibliotheca Romanica

Correspondence

Russo's *Italian Grammar*

To the Editor of *The Modern Language Journal*:

Mr. Domenico Vittorini, in *The Modern Language Journal* for last November, reviewed briefly Mr. J. L. Russo's *Elementary Italian Grammar*, indicating "some of the flaws" and very justly praising the excellent qualities of the textbook. Without in any way diminishing this praise—I am using the book in my elementary class with excellent results—I think it worth while to make several suggestions in view of the second edition which this grammar certainly deserves.

The evident misprints, which are always corrected in second editions, are perhaps worth pointing out; those I have noticed are as follows: p. 1, "zeta" instead of "zeta"; p. 15, omit period after "signoria"; p. 43, "pranzo" instead of "pranzo" (the correct form is given in the vocabulary at the end of the book); p. 83, "mezzogiorno" instead of "mezzogiorno"; p. 110, "caso" instead of "caso"; p. 125, "scendere" instead of "scendere"; p. 178, "subject" instead of the second "object" in the definition of a reflexive verb; p. 187, insert interrogation point after sentence 10, Ex. E; p. 238, "doni" instead of "doni"; p. 278, "rodere" instead of "rodere"; p. 280, "spargere" instead of "spargere," p. 282, "vivere" instead of "vivere"; p. 314, add "traversata crossing" after "trattenere."

In the model exercises all phonetic symbols have been omitted so as to accustom the student to reading Italian without this guide, the correct pronunciation having been indicated in the vocabularies of each lesson as well as in those at the end of the grammar. This is an excellent system. But since only the infinitive form of the verbs is usually given in the vocabularies, the student has no guide whatsoever as to the pronunciation of forms like "recita," and naturally accents the "i." Would it not be well to give also the 1st pers. pres. indicative after such verbs? I think the following additions would be very helpful to beginners: p. 20, "cancellare (cancello)," since the student is not sure of the quality of the "e" here, the rule on p. 7 stating that it is open "in many words in which 'e' is followed by two or more consonants"; p. 25, "ascoltare (ascolto)," "recitare (recito)"; p. 68, "occupare (occupo)"; p. 90, "apparecchiare (apparecchio)"; p. 93, "desiderare (desidero)," "visitare (visito)," "telefonare (telefono)"; p. 99, "ordinare (ordino)"; p. 119, "desinare (desino)"; p. 129, "recitare (recito)"; p. 137, "abbaiare" (abbaio); p. 151, "depositare (deposito)"; p. 156, "identificare (identifico)"; p. 270, "contraffare (third pers.

sing. contraffà)." These additions should also be made in the general Italian-English vocabulary, in which (p. 303) insert "meritare (merito)" after "meridionale."

Likewise the student is forced to guess at the pronunciation of many proper nouns which occur in the exercises and which are not to be found in the vocabularies. Such are: Russia, Moravia, Modena, Lorena, Manin, Austria, Mediterraneo, Liguria, Emilia, Umbria, Jugoslavia, Campania, Calabria, Adige, Perugia, Sanzio, Lancia, Zuccoli, Tozzi, Mattia Pascal, Grazia Deledda.

The word "mattone" (p. 43) is translated "tile"; this of course means "floor-tile" or "brick," not "roof-tile" (tegolo); it would be well to make the distinction. In the paragraph devoted to nouns in *-i* and in *-u* (p. 72) it is unreservedly stated that "those ending in *-u* are all feminine and accented"; the wording might be changed so as to admit as Italian nouns the words "bambù," "chiù," etc. The alternate form of "duecento," "dugento," is met with frequently enough to authorise its inclusion even in an elementary grammar (p. 102). "Il dio—gli dei" could be conveniently added to the list of nouns with irregular plural forms at the bottom of p. 117. In describing the use of the "idiomatic present" (p. 173), some mention might be made of the expressions "da—," "è (sono)—che," etc., which usually accompany it. On the other hand I should regret to see any change made in the following lucid directions on p. 139: "Dov'è (la vacca)? Non la vedo. —Eccola. E' là, dove sono quelle anitre—"!

CHANDLER B. BEALL

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SECTIONING CLASSES

To the Editor of *The Modern Language Journal*:

A series of tests given at the beginning of the past semester showed the advisability of sectioning college classes as indicated by J. B. Tharp in his article "Sectioning Classes in Romance Languages" in your issue for November, 1927.

Two of the tests given were the vocabulary and reading-comprehension tests used in the Regents experiment of June, 1925, in New York and described by Ben D. Wood in his study of the experiment.¹ The third test was a passage of twenty-five lines of French for translation. The first two, by their nature, could be marked objectively. The last was also marked objectively as far as possible and all papers were corrected by the same person. Each line of the passage was valued at one point and for each error within a line a half point was deducted, but not more than one

¹ Wood, Ben D. "New York Experiments with New-Type Modern Language Tests," 109.

point was deducted for any one line. If an error was repeated, it was not counted a second time.

The tests were taken by eighty-two students who had just entered a third year French class in college. Their preparation varied greatly, but the majority had either had three years of French in school or two years in college.

For the sake of convenience the results were tabulated on the basis of 100 per cent. The wide range of the grades was striking. In the vocabulary test the highest was 95 and the lowest 44; in the reading-comprehension test the extremes were 89 and 43; and in translation they were 98 and 22. In all three tests the decline from the highest to the lowest was gradual, as appears from the fact that in vocabulary there were thirty-six different grades, in reading-comprehension twenty-six and in translation thirty-one.

The eighty-two students who took the tests were divided among four sections but it was not possible to make the division in accordance with the ability they had shown. The result was that a student with an average of 89 in comprehension found himself in the same section with another who had a grade of 43. Similar situations with regard to vocabulary and translation appeared.

Although it was not possible to assign the students to sections according to their ability, each student could choose between a section where the work was to consist of grammar and translation and was to be conducted largely in English and a section to be conducted in French, designated as "aural-oral." Two classes of each of these two kinds were created.

There seems to have been an impression among the students that the work in the "aural-oral" classes would be more difficult than in the others and many of them attended to their sectioning according to their own opinion of their ability. Thus of the highest ten students in vocabulary only two chose the grammar-translation sections, while of the lowest ten there were eight who selected such sections. The same proportion prevailed with regard to translation. A somewhat different situation arose with respect to comprehension. Here five of the first ten elected grammar-translation and seven of the last ten.

The relation between the choice of section and ability was not quite so striking when larger numbers of students were considered; but approximately two thirds of the students with the higher percentages elected "aural-oral" work and a corresponding number of those with low percentages selected the other class of work. It appears to be a reasonable conclusion that students welcome the idea of sectioning according to ability and that many of them, if left to themselves, will choose the work they are most capable of doing.

ALBERT P. HAPPEL

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HIGH SCHOOL PREPARATION FOR COLLEGE

To the Editor of *The Modern Language Journal*:

It has been a general complaint from Colleges and Universities for a long time that the students they received in their Modern Language Departments came but poorly prepared from their respective High Schools. The complaint concerned practically all the Modern Languages taught in our High Schools. I had the privilege a couple of years ago of being present at a session of modern language teachers where the speaker was a college professor who expressed his opinion very liberally about this subject. There was a long and heated discussion, full of vigorous and ornamental language, but, when all was said and done, leaving us rather in the dark concerning the important question of what was wrong with our teaching and what exactly was required by our higher institutions.

I made it my aim to try to get to the bottom of this matter, to get into direct touch with our college and university authorities, and to communicate to my fellow teachers the results of this investigation.

I sent out 180 letters and received 140 replies. Seventy of these, or exactly 50%, inform me that they have no criticism to offer concerning the students they receive from the high schools as far as their preparation in Spanish, French, or German is concerned. Of the remaining 70 letters, 31 point out specific subjects in which they find that the high school students need more and better preparation, so that they may avoid too much review and can immediately proceed with advanced work. Of the remaining letters, some are of such instructive and general informative value that they deserve publication in full. Some offer a very pointed criticism, which however is outside the scope of this letter.

To summarize the general criticism which runs through this correspondence, it is suggested that our high school preparation should concentrate on the following points:

1. A thorough drill in the elements of grammar.
2. Acquisition of a good pronunciation.
3. A good working vocabulary.
4. A thorough knowledge of idioms.

In no letters is conversation mentioned, which may be construed to mean that knowledge of conversation is not an acquirement that need be emphasized within a college preparatory course.

For high school work in these departments that exceeds two years, five hundred pages of reading matter is suggested. E.g., if a student has taken three years of high school French, he ought to be able to read Hugo's "Les Misérables" without much difficulty.

Summarizing this investigation, we see that these four main points, of which the higher institutions find that the one or the other is to some extent neglected, are all within our province. Then we only need to take good care that each of these points is well emphasized in our courses. We shall then have the reassuring feeling that we have done our good share towards preparing our students for their college career, as well as towards establishing a satisfactory and pleasant cooperation with our colleagues of the higher institutions.

A. ALEXANDER ENNA

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THE SPANISH COURSE AT YALE

To the Editor of *The Modern Language Journal*:

After reading the article on Literature versus Language by Professor Warshaw of the University of Missouri which appeared in the January issue, I was immediately prompted to inform the readers of the JOURNAL of one place where the desires of Professor Warshaw for more attention to language study without loss of attention to literature are being fulfilled. I refer to Yale University, where the Spanish department, under the direction of Professor F. B. Luquiens, has developed a method of teaching which gives the student the ability to actually use the language as his own.

No longer is it necessary in the beginning courses to read through such texts as "Cuentos Modernos," "El Capitán Veneno," "El Sombrero de Tres Picos," etc., all of which have vocabularies too cumbersome and of little real value to the ordinary student. Instead, by the daily use of selected articles treating of varied interests from the "Prensa," a workable and practical everyday vocabulary is acquired. Nor does the student merely have to translate. He must understand what he reads in such a way as to be able to give back to the instructor, without the use of the text, the contents of the day's lesson in correct speech.

But, you may ask, is grammar overlooked? By no means, for grammar is taught automatically, so to speak, by following models taken directly from the lesson and by constant reference during the preparation of the work to grammatical forms. Correct verb forms, the proper use of pronouns, tenses, prepositions etc. are taught through practice and memory work.

This type of work is required for the first three years. By that time the student has acquired a good vocabulary, not of individual words, but of word groups, which allows him to read with comparative ease the books used in other places for their literary merit. At this stage a student may continue his work in similar types of courses or he may branch off into the study of literary periods with a far better understanding of the language, a clearer insight into the real idiom, and a far greater enthusiasm for the work.

All advanced courses are *actually* conducted in Spanish, Spanish having been the language of the classroom from the beginning. These courses having been so successful that Yale men, years after graduation, have shown their appreciation of them in many ways. The French department of the same University is working out courses after the same manner under the able leadership of Professor Joseph Séronde.

Thus it may be seen that some of the Universities are awake to the dire need of something which will give our language teaching a real value along with the culture afforded by them.

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THE GENERAL LANGUAGE COURSE

To the Editor of *The Modern Language Journal*:

I have read with much interest the recent articles concerning General Language courses that have appeared in language journals during the last year. I firmly believe that a General Language course, properly conducted by a capable language teacher and preparing for definite work in language, is a good thing and will increase the value of modern language instruction in general. But, too often, I fear the term "General Language course," especially in the smaller school systems, is a decided misnomer.

Several schools I am acquainted with have in the last two years introduced General Language courses into their curricula. These are so-called "finding" or "orientation" courses, destined to discover and foster the latent linguistic abilities of pupils of junior high school age.

However, I have found that these courses are often taught by English teachers who have had about ten hours of language work in college early in their courses, who are not interested in languages, and who know practically nothing about their content, to say nothing of modern language pedagogy and aims. In several schools these courses last eight or nine weeks, are made up of students who can take nothing else at that particular hour, and need some course to round out their schedule. On completing the General Language course they may be put in a "finding" course in manual training or secretarial work.

As for the content of such courses, the teacher, since she is mainly interested in English, naturally devotes most of her time to that subject, and adds nothing to what is contained in the text about the foreign languages the students are supposed to be preparing to study. They do learn a little English grammar (which they badly need) but aside from that they are no better prepared to take up language work after they have had the course than they were before they entered it.

Furthermore, several schools which have such courses in their junior high school curricula have no language, except Latin, even in their high school curricula, and as a consequence the student will not have an opportunity to use his ability in high school, if he has acquired any, and it will be four years before he can put it to any practical use in modern language work.

Surely such a state of affairs will not improve our language instruction and will discredit General Language courses as a whole. A skilfully planned General Language course, taught by a capable language teacher to students who possess linguistic ability and who have the opportunity to continue their language work upon completion of the preparatory course, should certainly produce excellent results. But such courses as the first one I described will do nothing but add to our problems and discredit our work.

Naturally, I do not wish to apply these strictures to General Language courses as a whole. I know several schools where the General Language courses are a decided success because they are handled in the right manner. But when we find in our classes a student who says he has had a General Language course somewhere in his high school work we had better investigate the course he has had before we pass judgment upon the ability or lack of ability that might rightfully be ascribed to his preparatory work in language.

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Notes and News

NOTE: Readers will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Changes in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers—these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

A **French idiom list**, compiled from elementary texts by teachers of French in the high schools of New York City, and put together under the direction of Mr. L. A. Wilkins, is published as supplement to *Le Petit Journal* for Feb. 1, 1928. The compilers answer the question "What is an idiom?" by saying, "An idiom is an expression or locution which differs in some essentials from the construction found in the nearest equivalent English expression." The idiom list covers a little more than seven closely printed pages, and a rough estimate gives it about 700 items. It is intended for

class study in about the same way as the standard vocabulary list prepared for the New York high schools and published in the same journal for November 1, 1926.

A Spanish idiom list similar to the above is printed as supplement to *El Eco* for the same date. This list appears to be only slightly shorter than the one for French. The corresponding vocabulary list was published in the same periodical for November 1, 1927. These two lists mark important advances toward the time when we shall have carefully prepared sequential lists of vocabulary, idiom, and syntax for all the principal modern foreign languages, to be employed as the bases for standardized courses of elementary grade. Some teachers look with apprehension upon these endeavors, fearing that standardization may beget sterility; but the writer believes that the *materials* of instruction can be considered quite apart from any particular *method*. Many roads lead to Rome, but they all have detours and way stations; if "Rome" is the proper goal for an ideally conducted beginners' class, we should see to it that all beginners are guided toward the same objective.

A chair of Latin-American Literature has recently been established at the University of Texas, we read in the *Boletín de la Unión Panamericana*, and the first incumbent is to be Arturo Torres Riosco, a Chilean poet who has given admirable lectures in this field. Texas has also a chair of Latin-American history, and there are similar chairs in other institutions, but we are informed that the appointment of Sr. Riosco is the first of its kind in the United States. At the same time we read of the appointment of Alfred Coester as Professor of Spanish-American literature at Leland Stanford University. Mr. Coester spent several months of the past year in the Argentine Republic, gathering material for his new courses. It seems to us that these moves might well be imitated elsewhere, leading as they should and undoubtedly will to a strengthening of the cultural ties between the several parts of the American continents.

Spanish plays in Spanish are a further indication of the trend of the times. Last December the Argentine Players, coming from the Odeón Theatre of Buenos Aires, and headed by Camila Quiroga, opened their season at the Manhattan Opera House in New York.

Plays by Martínez-Sierra have also been recently presented in English in New York City. Thus, Eva Le Gallienne includes in the offerings of the Civic Repertory Theatre his "Cradle Song," which she performed with success last season. The Neighborhood Playhouse has also put on his "Sueño de una Noche de Agosto" under the title of "The Romantic Young Lady."

Max Reinhardt's offerings in New York this season include Schiller's "Robbers" and "Love and Intrigue," George Buechner's

"The Death of Danton," Hofmannsthal's "Everyman," and Langer's "Peripherie." For an account of these productions at the Salzburg festival, see an account by Ashley Dukes in the Theatre Arts Monthly for November 1927.

International correspondence has a staunch advocate in the editor, who has encouraged it repeatedly in speech and in print. In the case of American college students, however, there are certain special problems, due to the imperfect synchronization of the educational systems here and abroad. What sort of a European partner shall be given the American freshman or sophomore? He is about of an age with the German university student; but whereas the latter is already pursuing graduate study in a restricted field, the American youth has perhaps not even selected his undergraduate major. On the whole, it will probably be advisable to make a distinction between junior college and senior college. Students of the junior college, even though a year or two older than the European boy in secondary school, are likely to have in the main similar intellectual interests and pursuits; American juniors and seniors, on the other hand, may properly be paired off with students at the European university. A fuller discussion of this subject will appear in a forthcoming number of the *Monatshefte für deutschen Unterricht*.

Intensive rather than extensive reading as a method of language instruction has a firm friend in O. T. Robert, who discusses in the first number of the French Review the C. E. E.B. examinations in French. He writes on p. 38, "Is there a remedy to the present state of affairs? There would be if French teachers and their superintendents could be made to see that extensive reading . . . is greatly overrated as a means of imparting an active knowledge of French, and that intensive reading has to be resorted to if one wishes to interest pupils in the study of a language as such, and to make them observant (i.e., intelligent) readers." We hear a similar note in the following words of Alexander Green, printed in the same number: "Now if we could only get away from the principle of so much time-to-be-spent and ground-to-be-covered, which seems to hold the secondary grades under its spell. . . ." In our opinion, one of the experiments in modern language teaching which most needs to be made is that of conducting parallel groups of students through several terms of study (four years high school would be the ideal) and checking the comparative results of intensive and extensive reading by means of objective tests all along the line. But it would have to be a large-scale experiment, taking account of various combinations of the different types of reading. At present we have a world of opinion on these matters, and hardly a handful of proof.

Contemporary literature and the part it should play in our American departments of foreign language is a topic that we should

like to see discussed in these columns or elsewhere. Our attention has been called to a letter written to the New York Times (Nov. 25, 1927) by Professor John L. Gerig of Columbia University, in reply to a letter accusing college professors of indifference to the study of contemporary literature. Pointing to eleven graduate courses in modern French literature, three of which deal solely with contemporary productions, five graduate courses dealing with the contemporary literature of Spain and South America, and one on the literature of present-day Italy, Mr. Gerig successfully refutes the accusation as far as Columbia is concerned. For our part, we cannot help regretting that his defence is so complete. Comparison with the practice in English courses, where contemporary English and American literature plays a considerable part, is not wholly fair, since the student of English has years of reading and study behind him, during which his exposure to English literature may have been very considerable indeed. In the case of foreign language study, the case is wholly different, and there is hardly time, under ordinary conditions, to familiarize our students even with the great classics of the foreign literature as fully as might be desired. A certain amount of attention paid to the study of contemporary literature may be quite defensible; but the importance even of that amount, in our opinion, can easily be overestimated.

Supervision seems to be much under discussion, judging from recent issues of various periodicals. R. C. Clark writes of "Creative Supervision and the Teacher" in the *American Educational Digest* for November and prescribes four main duties: (1) He must launch the teacher as a community member; (2) he must provide means by which she may familiarize herself with the rules and regulations of the school system; (3) he must provide a course of study that facilitates adjustment to the classroom work; (4) he must light and feed the fire of enthusiasm of the teacher for her work. A somewhat different angle is taken by C. R. Stone in the *American School Board Journal* for December, who writes on "Objectives of Supervision by the Principal." He thinks the principal should devote 40 per cent of his time to "supervisory activities directly related to the improvement of instruction," and determines six special objectives for such activities. Similarly Jeremiah F. Burke, superintendent of the Boston schools, believes that principals should be relieved of administrative duties in order to give more time for supervision of teaching. He has recently spoken on this subject, and this recommendation will form a part of his annual report for 1927.—A different type of supervisor is recommended by P. M. Symonds in *School and Society* for October, who speaks for the development of the Supervisor of Study. This would be a person who should make a specialty of the technique of study, rather than the technique of teaching.

Improvement of pupils' habits of study is at present one of the duties of the classroom teacher, and R. R. Banner suggests ways of promoting this side of her work in *The High School Teacher* for October. Pupils cannot readily distinguish between essentials and non-essentials, and are often confused by indiscriminate assignments, but they are also deficient in the collecting and organizing of the information required of them. A teacher who conceives of herself as showing pupils how to learn, rather than as imparting certain facts or skills to them, will confer the most lasting benefits on her classes.

Tests for pupils, why not tests for teachers? In a previous issue we referred to an attempt to devise a scale by which pupils, or rather students, could rate their teachers in an objective manner. Other educators are inclined to doubt the feasibility of such a scheme, and H. C. Lehman, who asks "Can Students Rate Teachers?" in *Educational Administration and Supervision* for October, comes to the conclusion that "student ratings . . . will be worth while if . . . confined mostly to the mechanical and routine aspects of teaching." A more specious scheme is a "Plan of Rating Teachers Based upon Pupil Accomplishment," advocated by W. A. Wetzel in *School Life* for October. Admitting that the plan is at present rather crude, the author believes that his "chart creates legitimate situations in which the teacher and principal may talk about pupil welfare in terms of teacher activity."

Testing the tests is one of the newer sports in education, and is being pursued along a number of different lines. For instance, Bryan Heise makes "A Study of the Practice Effect of Tests" in the *American Schoolmaster* for October. He points out that tests which involve speed must reckon with a certain amount of pupil improvement due solely to the effect of having previously taken tests with similar technic, and cautions educators to see to it that all tests should have enough fore exercise to familiarize pupils with the technic of the test. Conversely, of course, there is a certain element of unfairness in presenting pupils with a type of exercise for which their classroom work has not prepared them. It is precisely for this reason that writers in these and other columns have repeatedly urged a modification of the forms of examination used by the C. E. E. B. and other examining bodies: the technique of such examinations infallibly influences profoundly the teaching technique of the schools whose pupils have to take the examinations.—Two interesting studies of the true-false test have recently appeared: one by M. F. Fritz in the November number of the *Journal of Educational Psychology*, the other by J. G. White in the *North Carolina Teacher*. Mr. Fritz finds that about 62 per cent of thousands of erroneous answers had been given as "true," only 38 per cent as "false." He concludes therefore

that the score on true-false tests should be the rights minus the wrongs, as that gives a more marked difference between the good and poor students. Mr. White questions the entire principle of the true-false test, on the ground that it is pedagogically unsound to put false images before the student. From the point of view of the language teacher, the true-false test suffers under a different disability, namely the fact that the questions must be couched in the foreign language. This so restricts their range, while at the same time rendering more difficult the eliciting of the particular information desired, that the true-false test is not likely, in our opinion, to find much favor with educators as a means of testing language mastery.

Individual instruction or mass instruction? Both systems have their advocates, and we have only just begun the experiments, with standardized objective tests for checking purposes, which will throw fuller light on the entire question. Meanwhile, one may read with interest a study of the effect of the Winnetka Plan, set forth by C. Washburne and L. E. Rath in the *Elementary School Journal* for November, on the basis of the records made in the New Trier Township High School by pupils from Winnetka and three neighboring villages. The Winnetka pupils are above the average in all five principal subjects, their superiority in languages being as 2.12 to 1.95. Moreover, the Winnetka group is above the average in all four classes of the high school.

The eighth **Ohio State Educational Conference** will be held at the Ohio State University, April 12-14, 1928. In addition to many prominent school teachers and executives from the state of Ohio, there will be a number of important speakers from other states. We note the name of Peter Hagboldt as representing the field of modern languages.

"Teach more Spanish in the Schools" urges the secretary of the National Foreign Trade Council in a news release dated January 11, 1928. Pointing to the phenomenal increase of our commerce with the Latin-American countries, and emphasizing the importance of having our business representatives understand both the language and the philosophy of our neighbors to the south of us—and of course ignoring the fact, as most such enthusiasts do, that the largest South American country does not speak Spanish—the writer makes out an effective case for the increased study of Spanish in the United States. We are not sure that the study of foreign language will be greatly helped, in the long run, by heavy emphasis on its purely utilitarian aspect; but it would be ungracious to reject what is undoubtedly intended as a helping hand.

Free lectures in German are being given this season under the auspices of the Foreign Book Department of the Los Angeles Public Library. And it is not so long ago that German books were

denied the citizens of California by their super-patriotic libraries! We live in a changing world. The lectures are given on Fridays and promise to be both varied and stimulating; the subjects and speakers are as follows: "Was verdankt Deutsch-Amerika diesem Lande," Hans Demuth; "Diedrich Speckmann, Nord-deutscher Heidedichter," Bertold B. Schomaker; "Über die deutsche Jugendbewegung, Erlebnisse eines Zeitgenossen," Rolf Hoffmann; "Hermann Stehr, Schlesiens Mystiker," Erwin T. Mohme; "Graf Hermann Keyserling, Gründer der Schule der Weisheit in Darmstadt," Alfred K. Dolch; "Herbert Eulenberg, Zeitgenössischer Dramatiker," Frank H. Reinsch; "Clara Viebig, hervorragende zeitgenössische Erzählerin," Selma Rosenfeld; "Peter Rosegger, österreichischer Volksdichter," William Diamond; "Emil Ludwig, Biograph berühmter Männer," Julius H. Schroeder. This seems to us an admirable sort of undertaking, which might well be attempted elsewhere and for other languages, where conditions permit.

The **Interscholastic Federation of German Clubs** is a new organization which was founded at the Louisville meeting of the Modern Language Association in order to "facilitate the work of individual clubs through interchange of suggestions and advice, books, lantern slides," etc. It "will establish and maintain a central bureau to serve as a clearing house and distributing center," and will edit a bulletin in order to keep clubs in touch with each other. This seems to us an admirable plan for strengthening the work of the language club, and it is to be hoped that French and Spanish clubs will in time form similar organizations.

Prize awards in the *La Prensa* contests for 1926-1927 include the following. Group I (secondary schools): First prize of \$250, Dolores Wonnacott, Buffalo, N. Y. Second prize of \$125, Pauline Frederick, Parkersburg, W. Va. Third prize of \$75, Prail Clausen, Evanston, Ill.—Group II (Colleges and Universities): First, Robert R. Ashburn, W. Va. University. Second, Helene Tighe, N. C. College for Women. Third, Renee Berk, Western Reserve Univ.—Group III (Masters of Arts): First, Grace Eads Dalton, University of Chicago. Second, Mary E. Pierce, Yale University. Third, Mary E. Buffum, Univ. of Missouri.—Group V (teachers of Spanish): First, Cecile Sughrue, Dodge City, Kan. Second, Edward C. Garcia, Portland, Ore. Third, Phyllis E. Martz, Milwaukee, Wis.

Fifty-two languages spoken simultaneously in one group of about one hundred persons strikes us as nearly a record. The place was the Cosmopolitan Club of Boston, the occasion its annual candle-light songfest, and the text was the celebrated German Christmas hymn, "Silent Night." The student membership of the club, including those enrolled in educational institutions in

and about Boston, represents 54 nations, and this group is often referred to as the "Junior League of Nations."

Brighter dresses for books have been decided upon by officials of the New York Public Library, as a result of try-outs in the branches. Many of our foreign-born language teachers complain of the rather dull bindings of our classroom texts. Perhaps there is a suggestion here for our enterprising publishers.

Lecture or discussion? Which leads to better educational results? G. B. Watson and R. B. Spence of Columbia have been experimenting and think they have proven the superiority of the lecture method for college students. (See the *Journal of Education* (N. E.) for Jan. 23.) Parallel sections showed marked superiority of the student trained by the lecture method. We think much depends on the personality of the teacher: some able lecturers cannot conduct an effective discussion, and many successful classroom teachers cannot deliver a lecture that would equal a good textbook.

Sabbatical leave from the Chicago public schools is provided for in a new regulation of the Chicago School Board, whereby the teacher on leave is paid the difference between his salary and that of the substitute. Leave may be taken for three purposes: (1) To study along educational lines, (2) to travel, provided the teacher derives no financial benefit therefrom, (3) to observe schools and school work outside of Chicago. There is no suggestion that the teacher thus taking leave will profit in salary or otherwise professionally by the money sacrifice involved; but it is to be welcomed that a large city system thus at least legalizes leave and makes it reasonably possible.

How about free textbooks? At present 19 states and the District of Columbia furnish elementary school texts without cost, and teachers, superintendents, and authorities seem to favor the plan. We should like to hear the other side. We have heard of worn-out and filthy books, of antedated editions retained for the sake of economy, of restriction of choice resulting from state-wide contracts with publishers. A system which would prevent modern foreign language teachers from utilizing the newest texts seems to us questionable.

Phonograph records as a practical preparation for travel abroad will perhaps be a novel idea to our readers, but we have personal testimony from a colleague as to their effectiveness. This gentleman, who teaches one of the natural sciences, bought himself a set of twelve double French records, together with the book, and literally exposed himself to them for a month or more, studying the printed pages and listening to the spoken record over and over again. As a result, he found himself able to understand spoken French quite well, although he had never made a profound study

of the language. Who among our readers knows where such records can be had?

Dr. José Vasconcelos, educator, author, and ex-Secretary of Education for Mexico, is teaching during the first six months of this year at the University of Chicago.

Isabel de Palencia, Spanish author and lecturer, is again visiting the United States, and will lecture either in Spanish or English, which she speaks fluently. She is available for lectures in colleges and universities east of the Mississippi, speaking on "Spain: Her Future"; "The Status of Women in Spain"; "Spanish Regional Costumes: The History of the Mantilla and the Spanish Shawl (in costume)"; "Old Spanish Legends and Folklore"; "Spanish Drama, Actors, and Playwrights"; "Spanish Art: Old Masters and Modern Painters." The last three lectures are illustrated with lantern slides.

Hans Naumann, Professor of German at the University of Frankfurt, Germany, is to be the next holder of the Carl Schurz Memorial Professorship at the University of Wisconsin, giving courses for the first semester 1928-29. Professor Naumann is an authority on German civilization, language, and literature, and will give lectures in these fields, largely in German.

Alfred Coester, hitherto Associate Professor of Spanish in Leland Stanford University, has now been made Professor of Spanish-American Literature. Our informant states that his is the first full professorship in this field, a claim which is also made for the Texas professorship announced elsewhere in this issue. We leave it to the two institutions to settle the question of priority, contenting ourselves with the feeling of satisfaction that these new professorships have now come into existence.

Arthur George Williams, head of the department of Modern Languages in the College of William and Mary and director of the William and Mary Summer School in Europe, will spend the spring and summer of 1928 in Europe in research work and travel.

Archie G. Ryland, Associate Professor of French at the College of William and Mary, who has been doing graduate work at Harvard University for the past two years, returns to William and Mary in the fall of 1928 as Professor of French.

Hugo Giduz, formerly head of the department of modern languages at Fall River, Mass., is now Assistant Professor of the Teaching of French in the School of Education, University of North Carolina.

G. C. Cast, Lawrence College, is on leave of absence for the second semester of this year. He will spend most of the time in study at Munich, Germany.

Hugo Albert Rennert, until lately Professor of Romance Languages at the University of Pennsylvania, died on December 31 at the age of 69.—**Julius W. Kuhne**, a member of the French

department at Miami University for over 15 years, died December 29 at the age of 60. A native of France, who had studied at Montpellier, at Harvard, and at the University of Chicago, Professor Kuhne is said to have influenced students profoundly by his "gracious and cultured personality."

Among the Periodicals

The new language journals, briefly mentioned elsewhere in this number, will undoubtedly be studied with close attention and their contents carefully noted. It is proper that we should devote some attention to their opening numbers.

The French Review is the most pretentious of the three, and its allotment of 72 pages allows a rich assortment of matter.

Following a brief comment on "French Art in America" by Paul Claudel, the French Ambassador to the United States, there is an extremely interesting and valuable article by A. G. H. Spiers, entitled "A French Teacher's Language Scale." Mr. Spiers submits to very searching criticism some of the procedures followed in the American Council and Columbia Research Bureau Tests, and gives detailed descriptions of his own testing devices, with reasons and results. Every teacher interested in the newer techniques of language testing should give this article a careful reading—Equally incisive and authoritative is the article by O. T. Robert, "En Marge des Examens d'Entrée au Collège," written in English despite the title, and devoted to a searching but not wholly destructive criticism of this year's C. E. E. B. examinations in French. His recommendations seem to us weighty and sound and worthy of consideration in the preparation of future examinations. —A novel feature of this journal is "The French Teacher's Forum," intended to stimulate discussion of practical questions by the readers of the Review.—Next there is an article entitled "Why Teach French?" by Colman Dudley Frank, being the results of 50 answers to a questionnaire sent to graduates of the De Witt Clinton High School, New York City. While the number of replies is not large, they carry unusual weight, and the writer's conclusions deserve close attention. His suggestion, in brief, is "to build a course of study that for three terms would emphasize the spoken word . . . give oral and aural training . . . give a minimum of grammar . . . offer plenty of memory work. . . ." This is of course the Direct Method without the label.—"French Class-Texts Published in the United States" are discussed by Alexander Green, who then asks "Why not combine the best of the older with the best of the newer books . . . and . . . arrange

the titles not only in accordance with degrees of difficulty but . . . in accordance with the degrees of the cultural potentiality that is in them?" This is not the first time that the idea of a systematized grouping of reading matter has been suggested. The theoretical arguments in favor of such a plan seem quite irrefutable; but in practice the scheme always meets shipwreck on the rocks of personal preference and publishers' profit.—The editor, J. F. Mason, writes a series of agreeable comments on current problems of modern language teaching under the heading "Varia."—Finally, there are various departments: book reviews, bibliography, "The Librarian's Corner," and news of the A. A. T. F.

The *Monatshefte für deutschen Unterricht*, like the *Monatshefte* which they continue, have a clientele in which German birth or extraction is present to a very considerable degree. Hence the relative prominence of matter in the foreign language, to which the readers of the old *Monatshefte* have always been accustomed. Thus it is characteristic that the two initial statements by Professors Griebisch and Hohlfeld are both in German.—"Experiences of a German Teacher," by Esther C. Feddersen, is a fairly detailed account of the actual classroom activities of a high school teacher of German, with notes on procedure, on the books read, and so forth. One gets a vivid picture of a high school class in operation.—"Travel and Study Abroad," by C. M. Purin, presents some interesting statistics as to the extent to which American teachers of modern foreign language have enjoyed such advantages. In view of the great expense involved for the teacher of French or German, in addition to other considerations advanced by S. H. Bush in the last number of this Journal, it is perhaps not surprising to learn that only 20.5 percent of our modern language teachers have had as much as three months of foreign travel and study. The desirability, if not the necessity, of study abroad is admitted on all hands. It should be one of the constant objectives of our associations to promote every sort of facility for the pursuance of such study.—"Die deutsche Jugendbewegung," by E. P. Appelt, is one of those studies of folkways that are coming more and more to the fore in our day as giving a background and basis for the study of a nation's literature. Mr. Appelt, who speaks from personal experience, gives an attractive picture of German youth in its somewhat groping endeavor for independence and self-determination.—Edwin H. Zeydel writes "On Special Vocabularies," and proposes to do away with the complete special vocabulary in textbooks above a certain grade. As a substitute, he would put in the student's hand a small but good dictionary—which might have to be compiled for the purpose—and give in the notes to the particular text in question only those words which are not found in the standard dictionary. An interesting suggestion, which we should like to see debated at pedagogical meetings. Why

would the frequency counts of German vocabulary and idiom not constitute a sort of groundwork for the compilation of a special dictionary such as Mr. Zeydel suggests?—"Berichte und Notizen," as in the past, are printed in German, and include correspondence from various large centers: Buffalo, Chicago, Cincinnati, California, Milwaukee. Also the "Bücherbesprechungen" in this number are in German, and include a suggestive list of "Jugendspiele" compiled by Ernst Feise.

The German Quarterly, as its very title suggests, is apparently planning to follow a policy similar to that of the *French Review* with regard to matter in the foreign language. The first number, at all events, contains no contributions written in German, even in the case of those who write it as their mother tongue.—The leading article is by Robert Herndon Fife, entitled "Some New Paths in Teaching German." Reviewing the post-war history of German instruction, and analyzing the present situation for language in general, the writer concludes, "the extension of the modern language course can depend only upon the modern languages becoming so worth while . . . that their high value for life's services will be recognized." "For the teacher of German," he continues, "the present is the time for a re-study of objectives and methods. . . . Every teacher can make of his school room a laboratory. . . . The great need . . . is a progressive study of all the materials of instruction so as to ascertain the minimums in grammar and in aural and oral practice which are necessary and useful for acquiring a quick and accurate reading knowledge of German."—There follows a discussion by Peter Hagboldt of "The Relative Importance of Grammar in a German Reading Course." After a careful explanation of the meaning of his title, and a full exemplification by means of well chosen and clearly presented instances, the writer concludes, "In reading courses we are inclined to teach too much grammar rather than not enough and, perhaps also, to insist upon too active a knowledge of forms where the ability to recognize and identify them is actually sufficient."—A very scholarly contribution is that of F. W. J. Heuser on "Capitalization in German," covering pp. 22-41. Even teachers who have given some little study to this matter will be astonished, we think, at the complexity and intricacy of the subject.—Book Reviews and Notes and News round out the number. In connection with the statistics of modern language enrollment furnished in the latter section, we suggest the advisability of including the total school enrollment in all cases; without this figure the language enrollments frequently fail of their chief significance.

The *Bulletin of the New England Modern Language Association*, appearing in its customary attractive and indeed admirable form, contains 64 pages of excellent reading matter. The initial article

is the presidential address by Roy Davis on "Literature in the Nominative Case." Two sentences from his conclusion arrested our attention particularly: "A fixed course of reading, year in and year out, is not only a fallacy but a fatality. In some way we must find for each student . . . those things which will inspire him greatly."—George R. Coffman then takes up "Modern Curricula with Special Reference to the Place and Value of Modern Languages." The writer apparently rejects the utilitarian plea for modern language study, for he inquires, "is not the highest function of teachers of modern literatures, as representing one of the three basic groups of courses in the curriculum, to emphasize the validity and significance of aesthetics and idealism in life?"—"The Modern Language Study and Its Problems" is the title of an able summary and survey by V. A. C. Henmon, who, as the educational expert in connection with the Study, is particularly well fitted to speak on such a topic. We have seen this subject treated repeatedly, but by no one more trenchantly or with greater clarity.—"Les Tendances du Roman Moderne," by Louis Lambert, is a thoughtful study of the subject. We quote a sentence or two: "Le roman dans sa variété infinie accapare plus encore que le théâtre le meilleur de notre activité littéraire. . . . Maintenant, quand vous saurez que plus de la moitié des romans publiés en France prennent le chemin de l'étranger pour y être lus et discutés, vous comprendrez que le roman est un pionnier des idées françaises dans le monde."—It would be difficult, perhaps impossible, to give an adequate idea of the charm of William B. Snow's article on "A Modern Language as a Life Possession." The temptation to quote freely is very great: ". . . there is little profit in studying a foreign language at all, unless it actually does become to some extent a life possession." ". . . one language well learned is better than several smattered." And we cannot resist quoting the fine conclusion entire:

"1. That language is a life possession which is so much a part of ourselves that in particular situations, especially those characterized by emotion, it suggests itself as a means of expression. This to my mind explains the strong hold that German has upon many of us. The literature is so full of descriptive passages, of ballads and lyrics, that bits of it weave themselves firmly into our personality. In many cases, the simpler these are, the better. In the first German book I studied was a little rhyme "Gute Nacht." I don't know how many times, by the lake in the forest, on the boundless expanse of the ocean, walking over a wintry country road with the crisp snow crunching under foot, I have looked up at the placid old moon and repeated "Gute Nacht." My little granddaughter runs across the garden, and I say to myself in the words of Heine: "Du bist wie eine Blume. . . ." And as I approach the last moment, I have a suspicion that I may be breathing

Du Heilige, rufe dein Kind zurück,
 Ich habe genossen, das irdische Glück,
 Ich habe gelebt und geliebet.

"2. That quality of life possession is the supreme value that a language has to offer; an integral part of our personality; something far above the power to buy a railroad ticket or to order a dinner.

"3. It is attained by intensive study and frequent repetition. The immediate objective may be extremely simple and limited in scope, but if mastered it means more in a life than volumes of literary criticism or exposition skimmed over, half-comprehended, and forgotten.

"4. The method of attack must be oral. In language, only that persists which is heard or imagined as heard, and which is made indelible by articulation or by imagining an articulation; in other words, by a method which brings in ear and tongue as indispensable factors."

Another new language periodical is *Foreign Language News*, published as a house organ by Henry Holt & Co. beginning with January, 1928. The first number contains 8 pages, size 8 by 11 inches, printed in three columns, and has a surprising amount of interesting material to offer. Those who enjoy the felicities of bungling translation will derive many a chuckle from a compilation entitled "English as She is Wrote," which presents some gems culled from the 1927 guide to the hotels of France. We enjoyed especially the prospect of "400 kil. of visibility of the naked eye," also the "Exceptional situation in centre of gulf." We have lifted a number of items from this entertaining newcomer for our own "Notes and News." The publishers will be glad to send it to teachers free of charge.

"**Gerstäcker in America,**" by G. H. R. O'Donnell, in the December *Publications of the Modern Language Association*, will interest many teachers who have enjoyed reading "Germelshausen" or "Irrfahrten" with their classes.

"**Motives of High-School Graduates for Entering the Profession of Teaching,**" written by A. Scott Lee and printed in the *School Review* for January, is the title of an article that summarizes the results of a questionnaire answered by some 800 students in a normal school. Of the many points that might occasion comment, we select but one, the age at which the decision to enter the teaching profession is reached. It appears from these replies that the median age for vocational decision was twelve, and that the minimum age was five. It will readily appear that the modern languages, which are seldom brought to the attention of pupils before the high school age, and which can hardly be seriously thought of as a teaching field before junior or senior year in high school, suffer from a certain disadvantage with respect to other subjects; yet it is perhaps particularly desirable for us to reach the consciousness of prospective teachers at an early age. Would

it be out of order to suggest the giving of a series of vocational talks to the eighth grade pupils in every school, in the course of which the field of teaching, and the various principal subjects of instruction, might be called to the pupils' attention?

A simple and entertaining little play for the French Club is La Fontaine's "Le Lion et le Rat," dramatized by Marie Soudart and printed in *Le Petit Journal* for January 15.

Bolivia is briefly written up in *El Eco* for January 15, with illustrations of Bolivian types and some account of the annual festival called *Huaco*, which begins on the 24th of January and lasts three days.

L'Etudiant Français for January has the following contents: one page devoted to French geography, with two maps and accompanying paragraphs entitled "Histoire des Départements" and "Ce qui reste des anciennes Provinces"; one page headed "Hommages aux écrivains morts pour la France," with a picture of the ceremony last October in the Panthéon; "Tours" in the series "Les Villes de France," with two illustrations, the cathedral and the river Loire; "La Touraine" in the series "Les Provinces de France" with a picture of François Ier and a view of the château of Azai-le-Rideau; "Honoré de Balzac," with a portrait; "Chenonceaux—Marie Stuart," with a view of the château and a portrait of Mary; "La Cour de Charlemagne a Aix-la-chapelle"; "Mots Croisés," "Compositions," the latter covering more than one page; "Le Paté et la Tarte," a 15th century farce adapted by the editor for the use of French clubs; some "Verbes Irreguliers"; "Modèles d'exercices," on three levels; two short poems; a comic strip by Henriot.

El Estudiante de Español, similarly analyzed for January, contains the following matter: Spanish-American geography, with a map of Central and South America; a full page photograph of "El mejor embajador a nuestra hermana nación"; "Oillatica," a Quichuan legend, with one illustration; on the same page, "Historia del Paraguay"; "Madre y Señora de la Raza," a biographical sketch of Isabel la Católica, in whose reign fell the discovery of America, with an illustration; "Refranes para mujeres bonitas," with one illustration; "Una Verbena Madrileña," an account of a custom, prevalent in Madrid, of celebrating the days sacred to certain saints, eight of whom are thus honored each year, beginning with San Antonio on the 13th of June; "Datos del Paraguay," with one illustration; "La Lechera," *Fábula de Samaniego*, in verse and illustrated; "Zorilla," a biographical sketch, with a portrait, an illustration, and a short extract from "Don Juan Tenorio," his best known work and one of the most popular Spanish dramas; a brief sketch of the city of Asunción; another of the "Independencia del Paraguay" and of "La Yerba Mate"; "Rompecabezas," "La Semana Comica," and various pedagogical materials round out the number.

French newspapers are interestingly classified and discussed by Pierre Denoyer in *Le Petit Journal* for Feb. 1, under the title "Comment il faut lire les journaux français." The same number contains a brief description of the preparation of a great French daily.

Winter sports in France and Spain are described in *Le Petit Journal* for Jan. 15 and *El Eco* for Feb. 1 respectively. The Spaniards resort to the Pyrenees and the Sierra del Guadarrama; the French have mostly to turn to Switzerland for their winter sports. So far as the writer can see, the American toboggan has not found much favor in Europe, but the sled (French *bobsleigh*, Span. *trineo*) has many friends.

General articles of possible interest to our readers are as follows: B. B. Carter: "For the centenary of French romanticism." *Contemp. R. Nov.* 1927; L. Lewisohn: "French literature today." *Nation*, Nov. 23, 1927; F. Gribble: "Romantic Movement." *Fortn. R. Nov.* 1927; N. B. Turner: "French towns of photographic interest." *Photo-Era*, Nov. 1927; A. Eloesser: "German literature today." *Nation*, Nov. 23, 1927; A. de Lowis Menar: "Letter from Germany." *Sat. R. of Lit.* Nov. 19, 1927; G. Priester: "With a camera in Italy." *Photo-Era*, Nov. 1927; G. Rector: "Cook's tour to Italy." *Sat. Eve. P.*, Nov. 19, 1927; Margaret Goldsmith: "Feminism in Germany." *Nation*, Jan. 4, 1928; Clifton P. Fadiman: "Feuchtwanger." *Nation*, Feb. 1, 1928; J. W. Krutch: "The realm of Proust." *Nation*, Feb. 8, 1928.—In a recent number (Jan. 15) of the "Living Age" we find: "Una Muchachita," a Costa Rican story by Carmen Lyra, taken from the "Repertorio Americano" of San José for November 5; a review of Proust's last volume, "Le temps retrouvé," by Paul Souday, who thinks that "as it stands, it is rather a jumble . . . (but) it does throw light on his ideas and on his turn of mind." The same number has a review of Hauptmann's post-war epic in hexameters, "Till Eulenspiegel," by Emil Ludwig, who finds it "a thoroughly German work, untranslatable and incomprehensible to the foreigner."

Foreign Notes

Three important French literary prizes have recently been awarded, not without a deal of discussion and criticism. The **Prix Goncourt** went unanimously to Maurice Bedel (b. 1884) for his novel "Jerôme 60° de latitude Nord," or, as the author was half minded to call it, *Jerome au pays sans mensonge*, a study of love and mating as practised in Norway, where these matters, thinks M. Bedel, are more sanely conceived than in France.—The

Prix Théophraste Rénaudot was also really won by M. Bedel, but the committee preferred to make the actual award to the next in line: Bernard Nabonne, author of "*Maïtena*," a strange psychological study of a woman.—The **Prix Fémina** was awarded to Marie Le Franc for her book entitled "*Grand Louis l'Innocent*." Mlle. Le Franc is the daughter of a Breton customs official, but has long lived in Paris. She was in Canada when the award was made, and on receiving a cablegram announcing her good fortune, she cabled back merely one word: "*Chic*."

Other French literary awards are as follows: the Prix Lasserre was awarded to the poet Paul Fort, and the Prix Moréas to another poet, Guy-Charles Cros, born in Paris in 1879, who has published three volumes of verse.—The Grand Prix of the Société des gens de lettres went to Lucas Dubreton.—The Prix Maria Star was awarded to Gaston Roupnel for his book "*Siloé*," and the prize for regional literature was given to Paul Cazin, author of "*Decadi*" and of "*L'Hotellerie du Bacchus sans tête*." Cazin remarked: "*Je ne savais même pas que ce prix existait. Mais je suis bien aise qu'il existe, puis que je l'ai*."—The Prix du Syndicat des romanciers was awarded to Pierre Valmigièr for his novel "*Otani*," said to be a charming poetic fantasy, a Japanese idyl in exquisite style.

The monument to Charles de Coster designed by Edmond Valeriola, and unveiled at Brussels last December in honor of his centenary, shows Tyl Ulenspiegel at the tomb of his creator in a fine pose of lamentation.

The **Gottfried Keller Prize** of the Martin-Bodmer foundation (6000 Swiss francs) was awarded to the Swiss novelist C. F. Ramuz, whose works are highly esteemed by both French and German critics.

Are you "Dr." or merely "*Dr. phil. in U. S. A.*"? It makes a difference in Prussia, where a court was recently called upon to determine the law in such a case. It seems that if you have a Ph.D. degree from an American university, you may not have a simple "*Dr.*" printed on your calling cards unless you secure a special permit from the Prussian ministry of education.

Grade school instruction in Latin and French on an optional basis is to be introduced into the educational system of British Columbia. This is a result of recommendations growing out of a recent educational survey of that province, according to which certain subjects now confined to the secondary schools are to be gradually added to the curriculum of the elementary schools. Believing as we do that foreign language instruction is one of the secondary school subjects which ought to be started prior to the high school age, we regard this move as highly commendable.

Maurice Maeterlinck, according to a recent news dispatch, is said to be thinking of moving permanently to France, and has

just purchased the fifteenth century manor of Coudray Montpensier, near Chinon. He had previously acquired a château on the Seine between Paris and Mantes, and this new purchase seems to gain added significance from that fact.

Hermann Sudermann celebrated his seventieth birthday on September 30, and the occasion has elicited not a little comment in the German press. Whereas the critics are almost unanimous in proclaiming Sudermann "dead," it is pointed out that the animated discussion of his recent work, "Der tolle Professor," indicates that reports of his death, in Mark Twain's celebrated *bon mot*, have been much exaggerated. In this connection, it may be of interest to note that Mary Ellis and Basil Sydney plan to present Sudermann's "Fires of St. John" at the Garrick Theatre in New York this season.

Gerhard Hauptmann was honored on November 18, being his sixty-fifth birthday, by the première of Ottorino Respighi's opera, "The Sunken Bell," based on Hauptmann's celebrated drama of that title. The performance was given at Hamburg, and the conductor, Werner Wolff, had translated the Italian text into German, adhering closely to Hauptmann's original diction. It was the first world première of an Italian opera in Germany since the World War, and was a brilliant social event. Hauptmann was given a curtain call after every act.

An evening high school modeled on American lines has been opened in the city of Berlin, Germany, but of 2000 applicants for admission, only 124 passed the entrance tests; these range from eighteen to fifty-one years of age. A five-year course prepares the student for admission to the university, and it may be assumed that the training given will be comparable to that afforded by the upper years of the Realschule.

Recent deaths announced from abroad include the following: **Maximilian Harden** (Witkowski) died on October 30 at the age of 66. Born in Berlin, Harden was first an actor, and German critics feel that he remained an actor all his life. His greatest journalistic achievement was his editing of *Die Zukunft*, 1892-1923. —**Herman G. Scheffauer** died by suicide on the 7th of October, after killing his secretary. He had tried since the war, and not without success, to make his pen serve the cause of mediation between America and Germany. He was the author of numerous works, including some drama and poetry. —**Herman Gorter**, one of the best known lyric poets of Holland, died on a journey to Brussels on Sept. 30.

The Art of Translation

THE editor of this JOURNAL has long been keenly interested in translation and has offered an academic course on the subject for some years. Opinions may differ as to the place and value of translation as a classroom discipline and a medium of foreign language instruction; but there can be little question that serious devotion to the art of translation is one of the finest means of schooling the mind in the choice and precise use of words, and one of the ways by which we penetrate into the real significance of a masterpiece in a foreign tongue. Indeed it not infrequently happens that not until we attempt to reproduce our author do we fully appreciate the beauty of his style and the nicety of his diction.

With a view to encouraging more interest in this field on the part of our readers, all of whom have to deal to some extent with the problems of translation in connection with their professional work, we herewith inaugurate a new department devoted to this subject. As a tentative first step, we offer a prize of \$10 for the best translation of the following passage.

DIE IDEE DER RETTUNG IN GOETHE'S "FAUST"

Faust ist nur in einem Falle verloren: wenn er sich selbst verliert, wenn er aufhört, zu ringen und zu streben, wenn seine Kraft im Genusse der Welt verschüttet, begraben, erstickt wird, wenn er im Genusse (jeder ist beschränkt) beharrt und sich der Lust (jede ist momentan) verknechtet, wenn mit einem Wort an die Stelle des Strebens das Behagen an sich und die Selbstzufriedenheit tritt. . . . Eben deshalb, weil der Gegenstand dieser Wette Faust selbst ist, sein eigenstes, innerstes Wesen, kann ihr Ausgang nicht zweifelhaft sein. Entweder der Augenblick, der ihn befriedigt, kommt nie, so hat er die Wette auch dem Wortlaute nach gewonnen; oder er kommt, dieser Augenblick der Befriedigung, wie er kommen musz, im Wege echter Läuterung, wie er kommen musz, um das Ziel des Lebens und der Handlung zu erfüllen und die Wette zum Austrage zu bringen, so wird Faust die letztere scheinbar verloren, in Wahrheit gewonnen haben. Was ihn jetzt

befriedigt, liegt nicht im Gewühle der Weltzerstreuung und der Weltgenüsse, sondern ist ein so geläutertes und durch eigene Kraft erhöhtes Dasein, dasz der Teufel erst recht sein Spiel verloren hat. Sein Genusz ist die Frucht seiner Arbeit, ist der Blick auf den groszen, segensreichen Wirkungskreis, den er geschaffen, auf das Land, das er den Elementen abgerungen, bebaut und in eine Menschenwelt verwandelt hat, in einen Schauplatz strebender Geschlechter nach seinem Bilde. Was ihn beglückt, ist die Saat, die er ausstreut und andere ernten sollen: das Vorgefühl dieser Ernte, die nach ihm kommt. Es gibt nichts Grösseres. . . . In dem Schicksale des Faust . . . handelt es sich um die Lebensfrage der Menschheit. Wenn ein solches Streben, aus eigenster Kraft entsprungen und auf das Höchste gerichtet, zu nichts gemacht und erstickt werden kann, . . . dann ist das höchste Streben das erfolgloseste, unter den menschlichen Torheiten die grösste, unter den Narrheiten die Tollheit! Dasz es sich nicht so verhält, dasz die Menschheit zur Lösung einer göttlichen Aufgabe berufen ist, dasz dieser Beruf sich in ihrem Streben offenbart, bezeugt der Herr mit einem Beispiel, indem er hinweist auf den Faust. Er nennt ihn seinen Knecht. So gilt Faust dem Herrn wie dem Satan als Repräsentant oder Typus der Menschheit. In diesem Sinn nimmt ihn Goethes Dichtung; eben darin besteht die philosophische Fassung des Faustmythus. Das Wesen und die Bestimmung der Menschheit liegt in ihrer fortschreitenden Läuterung.

KUNO FISCHER

Conditions are few and simple. All MSS must be typed on one side of the paper, and signed with an assumed name. The contestant's name and address are to be inclosed in a sealed envelope bearing the pseudonym as superscription. All MSS are to reach the Managing Editor by the 15th of April. No MSS will be returned, and the editors reserve the right to make no award.

B. Q. MORGAN

Reviews

Review Editors: for French, R. B. Michell, University of Wisconsin; for German, Peter Hagboldt, University of Chicago; for Spanish and Italian, H. G. Doyle, George Washington University.

FRENCH POETRY AND MODERN INDUSTRY, 1830-1870, by DR. ELLIOTT M. GRANT, Harvard Studies in Romance Languages 6, Harvard University Press, 1927, 180 pages of text, with Appendices, Bibliography, and Index. Price \$2.50.

In 1918 M. C. A. Fusil published *La Poésie Scientifique de 1750 à nos jours*. M. Fusil, if we may be pardoned the pun, had aimed only at the influence of pure science on literature; Dr. Grant's book therefore is a timely complement, since it treats rather the practical application of science in modern industry, as reflected in modern French poetry.

Mr. Grant has had the excellent idea of relegating many of his quotations to an appendix, in order to render his work more readable. As he himself suggests, however, there remain a rather disconcerting number of poems of inferior interest which he has felt obliged to insert in the text. The astounding completeness of this work by Mr. Grant, in which he omits no French poet of the period who has even indirectly touched upon the theme of industrial progress, is beyond cavil. It is safe to say that no other writer need ever treat this subject. The only criticism which we dare make in this matter is that this very inclusiveness, with approximately equal space and attention given to writers of first and of tenth rank, causes a certain loss of proportion and perspective in the mind of the reader. This, however, is perhaps inevitable in a study of this nature and Mr. Grant has been very careful to stress the aesthetic deficiencies of the mediocre poets he cites.

After an excellent introductory chapter on the background, that is, the industrial revolution which was taking place in France during the first half of the 19th century, Mr. Grant takes up the period of first contact, 1830 to 1850. Alfred de Vigny is the earliest of the great poets to refer to industry; his *Paris* (1831) points a striking picture of the great manufacturing city which appears to him first as a gigantic wheel and then as a blazing cauldron, and the following line is significantly optimistic.

Je ne sais si c'est mal, tout cela; mais c'est beau.

Yet in spite of the fact that the French Academy in 1844 announced as subject for its annual competition in poetry the discovery of steam outside of a group of minor poets who celebrate material pro-

gress and humanitarian sentiments, the general attitude towards industry during this score of years is not favorable. Musset in *Rolla* (1833) gives the first poetic condemnation of the railroads. Vigny himself, after the fearful railway catastrophe of 1842, seems to have turned against material progress in his terrific attack on the railroad in *La Maison du Berger* (1842). Hugo, who in *Les Voix Intérieures* had saluted the new spirit of industrial development, gives us a gloomy picture of the evils of child labor in *Melancholia* which appeared in *Les Contemplations*. The same bitter antagonism to the factory system had been found in *Lazare*, a collection of poems by the humanitarian pen of Auguste Barbier in 1837.

The central point of Mr. Grant's study, both in chronology and in importance, is the famous publication in 1855 of *Les Chants Modernes* by Maxime du Camp, whose militant demand for a renewal of poetic inspiration through a treatment of industrial progress raised a storm of debate which divided France into factions for many years. After discussing the bitter scorn with which this manifesto was received by Flaubert, Gustave Planche, and Leconte de Lisle, Mr. Grant takes up an interesting problem, namely the explanation of Sainte-Beuve's surprising coolness towards it (see the *Causeries du Lundi* XII, pp. 3-19). Sainte-Beuve with his belief in scientific progress, with his doctrine that *l'artiste doit être de son temps*, seems to have been eminently fitted to sympathize with these new ideas; we do not feel entirely satisfied with Dr. Grant's explanation of Sainte-Beuve's hostility as being due entirely to the poor aesthetic quality of Du Camp's poetic illustrations of his theories. Other reasons, less complimentary to the critic's impartiality, perhaps played their part, as for instance the very evident resentment which Sainte-Beuve felt at the attack on the French Academy. Nor should it be forgotten that Sainte-Beuve never entirely recovered from the chagrin of his early failures in poetic production, and consistently throughout his life tried to foster a movement in France imitated from the intimate and realistic poetry of the English Lake poets. Indeed, there are two striking facts in this very article on *Les Chants Modernes* which confirm our viewpoint; Sainte-Beuve not only replies to Du Camp's attack on the sterility of contemporary poetry by exalting the realistic and rustic poetry of his "Lakist" protégé, the Breton Brizeux, but concludes his article by reproaching Du Camp for the lack of a certain *douceur* such as that possessed by Wordsworth, one of whose sonnets he then cites. Sainte-Beuve remained ever faithful to the golden mean; just as he objected to the titanic exaggeration of Hugo, so he regrets in Du Camp a tendency towards vehemence and robustness at the expense of delicacy.

The remaining chapters of Mr. Grant's book deal with the reaction during the next decade and a half towards the theories of Du Camp, and the increasing use of subject matter, metaphors, and language taken from the industrial realm. It seems almost paradoxical that Coppée, the poet of the humble, should have shown an almost negligible interest in industry and that Villiers de l'Isle Adam, with his strange and mystical soul and his hatred of commercialism, should have written a splendid tribute to the locomotive. However, Victor Hugo and Sully-Prudhomme are clearly shown by Mr. Grant to have made the most important contribution during these years towards the poetry of industry. Finally, in conclusion, Mr. Grant sets forth a theory which seems eminently sound, namely that the revival of the so-called "escape philosophy" of the Romanticists to be found in the Parnassian school is due to the desire of Leconte de Lisle, Banville, and others to flee from the ugliness of an increasingly materialistic and mechanical age.

We close this illuminating treatise with a feeling of regret that Mr. Grant did not see fit to pursue his inquiry down to the present day, in the works of such writers as Valéry Larbaud, Jules Romains, Paul Morand, and above all, Verhaeren, in whom the poetic inspiration of industry found its greatest exponent. That Mr. Grant is especially fitted for this task is proved not only by the scholarly manner in which he has handled the subject in his chosen limits, but also by the tantalizing glimpse he has given us, in his Conclusion, of the writers just mentioned. Let us hope that a second volume from his pen will soon be undertaken.

MAXWELL A. SMITH

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KNOCK OU LE TRIOMPHE DE LA MÉDECINE, by JULES ROMAINS. Edited by Albert Douglas Menut and Dwight Ingersoll Chapman, Century Company, 1927. xxii+109 pages.

The recent class edition of Romains' *Knock* is a very welcome addition to American editions of contemporary French plays. *Knock, ou Le Triomphe de la Médecine*, which has enjoyed an astonishing popularity in France, is a delightful satire on the medical profession and in that is reminiscent of Molière. The play is another of Romains' attempts to demonstrate his theory of "Unanimisme." Doctor Knock, the principal protagonist, changes the entire existence of Saint-Maurice with the creation of an Unanimistic mind among the villagers. In this respect the comedy—in which there is more of the serious than of the comic—has a sociological as well as a literary interest.

The co-editors have prepared a very creditable introduction embodying a biographical sketch of Jules Romains and a careful

explanation of his Unanimistic doctrine and its expression in his writings. To the introduction there is appended a bibliography of Romains' works and of a few critical studies of them.

Notes explaining the difficult passages and colloquialisms and a well-prepared vocabulary help to simplify the text for students of intermediate grade. Although it is recommended for the second and third year, *Knock* would be more suitable for survey and drama courses, for the serious thought beneath the exterior comedy and the subordination of plot to character study will find a better response in more mature minds.

LUCILE K. DELANO

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VICTOR HUGO, *Les Misérables*. Abridged and edited with notes, direct-method exercises, and vocabulary by Flora Campbell, Charles E. Gorton High School, Yonkers, N. Y. Heath, 1927.

This edition deserves warm praise. In her Preface the editor states, "The present abridgement is the result of a twofold aim: first, to bring together the most characteristic and interesting parts of the novel; second, to give the student a picture, faithful even if brief, of the entire sweep of Hugo's stupendous story." Miss Campbell has succeeded admirably. As a result of her skillful curtailment the gripping story of Jean Valjean from the moment of his appearance until his glorified end is faithfully related in 184 pages. The text gives a clear picture of the rehabilitated convict and of his bitter conflict with Javert, the police inspector. It enlarges on the love of Marius and Cosette and more than touches on the riots of 1832. It is the best abridgement of *Les Misérables* that the reviewer has seen. As it now stands, freed of many digressions and linguistic difficulties, the work cannot fail to hold students, and will prove interesting reading matter for the third or fourth year of high school and the second year of college.

In the introduction Miss Campbell ably points out why *Les Misérables* should be read by students. It is the best known work of a man whose name is one of the most celebrated not only in French literature but in the literature of the entire world. It is an expression of his great love for the lowly and oppressed. Hugo's brilliancy of imagination can rarely be matched in the history of literature, and when it is spread over a wide canvas and in historical perspective, as in *Les Misérables*, the effect is at once stupendous and fascinating.

The notes are adequate. The value of this edition is greatly enhanced by the excellent direct-method exercises placed at the end of the book. There are questions based on the text, a grammar

review, a drill in the more common idioms, and a short composition. These all show thought and experience. The book is attractively illustrated.

The vocabulary is ample. The reviewer was able to find only four omissions: *clarinette* (p. 139, l. 6), *issue* (p. 152, l. 11), *for* (p. 159, l. 1), and *tâtonner* (p. 177, l. 12).

The following misprints were noted: the usual brackets should enclose the editor's summary on p. 79, lines 16-18; on p. 168, l. 31; *se* in front of *quittèrent* is omitted; *bagnette* for *baguette*, p. 247; *mémoire f. memory*; *memoir, bill* should read *mémoire f. memory*; *m. memoir, bill* on p. 285; *sort f.* for *sorte f.*, p. 307.

J. H. WILSON

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HENRI GHÉON, *La Farce du Pendu dépendu* and PROSPER MÉRIMÉE, *Le Carrosse du Saint-Sacrement*. Edited with introductions, notes, and vocabulary by Hélène Harvitt. Oxford University Press, American Branch, New York, 1927.

La Farce du Pendu dépendu by the contemporary writer, Henri Ghéon, and the *Carrosse du Saint-Sacrement* by the well known author of *Colomba*, carefully edited by Hélène Harvitt and presented in a single volume by the Oxford University Press, form a valuable contribution of new material for French classes. It is doubly interesting to have a twentieth-century revival of the medieval farce with Ghéon's intentional anachronisms to compare with Mérimée's subtle character sketch. The broad satire of the former contrasts in an interesting way with the finesse of the latter. Both offer simple and sparkling dialogue, full of idiomatic expressions for American students of French.

The introductions to the authors are excellent, written with Miss Harvitt's customary concision and attention to essential details. The bibliographies will prove of value to the professor as well as to the student. The skill and fullness with which the notes and vocabulary have been made reveal the editor's intimate knowledge of students' difficulties. Translation is made of the most idiomatic passages offering difficulty and the explanation of grammatical points is unusually complete and clear.

In her note page 73, 7, the editor may mean *crowns* rather than *sous*. Two slight typographical errors are to be found; *il* for *ils*, p. 35, l. 3; *ganse* for *ganses*, p. 84, l. 3.

Both plays will be a source of real pleasure and will give excellent French training to the more advanced high school classes as well as to college students beyond the first year.

HELEN SMITH POSGATE

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DES HISTOIRES DRÔLES POUR LA JEUNESSE, by MAX and ALEX FISCHER. Edited with introduction, notes, exercises, and vocabulary by Gino A. Ratti, Butler University. xii+233 pp. (138 pp. text including illustrations). Alfred A. Knopf, 1927.

On n'apprend qu'en s'amusant said Sylvestre Bonnard. Of late, judging by the numbers of recent American editions of French comedies and humorous stories, one would be almost led to believe that *On n'apprend qu'en riant*.

Professor Ratti has added to the list a well-edited edition of twenty-three stories by the Fischer brothers. While scarcely known in America, these writers are well known in France by their numerous contributions to the *Journal*, *Figaro*, *Gaulois*, *Revue de Paris* and many other Paris newspapers and magazines.

The stories vary in length from two to seven pages and are each illustrated by one or more cartoons by M. Kern of the *Paris Journal*. They deal with various subjects, from dishonest merchants to aspects of military life and of journalistic life, and are of uneven worth. *Emulation*, for instance, is of very poor taste; *Le Cadeau de l'Oncle Emanuel* is another case—and not a very plausible one—of *la poudre aux yeux*; *Yes* and *Un Bon Directeur de Journal* must have been written when the authors were at their wits' end for "copy." On the other hand, *Les Durand* is exceedingly clever and funny and *Heure Militaire* is an excellent satire of the ambition and rivalry of French army officers. The most noteworthy story is, perhaps, *L'Envoi No. 5, 231*, concerning the theft of *Mona Lisa*. Strange to say, this *histoire* appeared in the *Paris Matin*, according to the editor, one year before the picture was actually stolen from the Louvre!

The atmosphere of the book is distinctly Parisian and the editor's notes are very useful in explaining Paris life of today. However, it is likely that this very fact will make the book unsuitable for use in many classrooms. The stories abound in colloquialisms, slang of the street and barracks, and phrases of the Paris populace. Why perplex the student with such phrases as: *Suis-je t'y étourdi! Siou plait: il perd la boule; Il m'regarde seulement point le cou*, etc.? An occasional slang phrase or popular term is not objectionable, but one may seriously question the wisdom of putting a book filled with such phrases into the hands of young Americans struggling to build a vocabulary. Should not stories containing a great deal of popular language be reserved as a luxury for students who already have a command of pure French?

For convenience the lines of the text should be numbered and the notes should give references to definite pages in the text. The notes for the most part are excellent. It would be well, however, to add a note on p. 60, l. 10, *Pâris inventeur du premier ménage*

à Troie. There is evidently a play on words here which the editor would do well to explain in the second edition.

The proof-reading seems to have been well done. Only the following errors were found: p. 56, l. 16, *invitation* should be *invitations*; p. 89, l. 10, first comma should be deleted.

C. F. ZEEK

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PROUST, MARCEL. Selections. Edited with introduction and vocabulary by de V. Payen-Payne. Oxford Univ. Press, American Branch. New York, 1927.

Although it would obviously be impossible to obtain a comprehensive view of so stupendous a work as Marcel Proust's *A la Recherche du Temps Perdu* in a group of selections comprising in all less than seventy-five pages, Mr. Payen-Payne has succeeded in giving, by means of judicious choice, a remarkably good idea of the erratic, highly imaginative, and many-sided genius of this puzzling Frenchman. The introduction supplies most of the necessary facts concerning the author's life, calling attention to the semi-autobiographical nature of the work, and warning the reader not to expect to find real people portrayed accurately (as some critics have believed) but rather to consider each character a composite photograph. The passages chosen show us many of Proust's outstanding qualities: his depth and keenness of psychological analysis; his marvelous ability in descriptive portrayal, whether of people (whom he seldom really loved) or of Nature (which aroused in him a true artist's delight); his involved, intricate style; his complete mastery of the language. The notes and vocabulary are, on the whole, adequate, though one might with justice feel that the omission of such a word as *tisane* is unmerited when there is room for *aller*, *sentir*, *main*, etc. As a sample of Proust, thumb-nail size, this little volume is quite remarkable.

DORIS L. BENNETT

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FRANCE, by RÉGIS MICHAUD and A. MARINONI. The Macmillan Co. 1928. xi+290 pp. (201 pp. of text.)

Here is a work of art, a work of taste and a work of practical value. It is well suited to the latter part of the first year or as collateral reading in the second year college.

The red covers with the Paris coat of arms neatly impressed on the front, and lettering in gold, all go to make a very attractive exterior. The mechanical features leave nothing to be desired, with good thin paper, clear type, and fine reproductions.

It is always difficult to find sufficient really good reading material for first year. Our youngsters imagine that they are

sophisticated and our more mature students like to get back to elements so much that a book such as the "cours élémentaire" of Lavissee will no longer satisfy them both. A frequent change of readers seems desirable from many points of view. A new elementary reader always has a "raison d'être."

The authors have evidently attempted to interpret a rather new idea. That elusive thing we used to hear called "Kultur" today becomes "civilisation." This seems to be the basic purpose of the book—a two hundred page "cours de la civilisation française." They say in the foreword: "the authors have tried to enliven the narrative with personal and first-hand appreciation of men and events." "This book is primarily intended for students who have just mastered the elements of French; hence, its simple style, the complete vocabulary, and the numerous questionnaires." The pictures in "France" are educational and well selected.

The material is, in a measure, similar to that of Pargment's "La France et les Français" (Macmillan) with more stress on cultural facts and less emphasis on "milieu." It is much more attractively printed and bound and the pictures are superior. Works by such artists as David, Le Brun, Moreau, Rosa Bonheur, Mignard, Poussin, Watteau, Greuze, Géricault, Delacroix, Corot, Millet, Manet, Puvis de Chavannes, Franz Hals, Houdon, Puget, Rude, Rodin, are presented. We find portraits, usually full page, of such persons as: Louis XIV, Marie Antoinette, Descartes, Pascal, Molière, Bossuet, Diderot, Hugo, Anatole France. The most famous cathedrals and public buildings are shown. A lovely photo of the "tombeau du soldat inconnu" looking westward through the arches just as the sunlight breaks through the parting stormclouds is so clear that you can read the inscription "Ici repose un soldat français, mort pour la patrie" and you can see the eternal flame above it.

Mais revenons à nos moutons! The work according to the table of contents devotes the following number of pages respectively to: geography 10, colonies 8, history 28, economics 18, political and school organization 11, literature 26, language 11, plastic arts 46, music 12, science 9, Paris 18, and social life 10. The descriptive material is not broken by questionnaires. These are placed near the end and occupy about 15 pp. There are only a few brief foot-notes. The vocabulary is French-English only. The definitions here seem quite adequate. Irregular verb forms not easily recognized by the beginning student are given, e.g. "peut, put, parent," but they are not completely conjugated, "Gott sei dank!" An international phonetic transcript of some proper nouns is given. A very much abbreviated classified bibliography is added.

Several slight improvements or corrections might be mentioned. On page x, Puvis de Chevannes (Chavannes); on p. 15 "tableau

ci-contre" should be "ci-dessous"; map facing p. 66 "France sur l'Ancien Régime" evidently means "sous"; on p. 162 Saint-Saens might take the diaeresis; on p. 289 Albert Mallet for Malet. It might have been well to mention the first names of other writers such as Labat, Lanson, et al. The note on p. 86 might well have been put on p. 83 to explain "jansénisme." A more serious defect seems to be the omission of gender from all nouns in the vocabulary. Since the lines are not numbered, a considerable amount of time is wasted when the text is used in class.

The book is well worth a place on one's shelves for the illustrations alone.

MERLE I. PROTZMAN

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NACHLESE, Easy Short Stories from Contemporary German Literature, edited with Introduction, Notes, Exercises, and Vocabulary by William Diamond and Frank H. Reinsch. Henry Holt and Company. 1927. Text 143 pp. Exercises 50 pp. Price \$1.44.

The authors intend the title of this book to mean "literary gleanings," that is, stories by contemporary German writers selected for their intrinsic merit. They are to supply the first connected reading after the student has covered the essentials of grammar. In the words of the preface, "*Nachlese* provides easy and interesting material drawn from the rich and varied store of contemporary German prose fiction and includes only such stories as have a definitely human appeal and make a deep and lasting impression."

The reviewer feels that it would be very difficult to make a better selection of stories than are found here, for they are sure to make an appeal to the interest of both student and teacher. They afford fresh reading material, as most of them have never appeared before in this country. The twenty-six stories deal with a wide range of subjects, and yet they are in every instance intelligible to the student. There are a few fairy stories of the sterner type, that is, stories entirely free from moralizing and silly sentimentality.

As many of the authors of the stories are comparatively unknown to American teachers, the editors have written an introduction to each selection, giving in interesting form an account of the life and works of the author with a synopsis of his most successful book. Teachers will find in these introductions much valuable data in regard to contemporary German literature, one of the interesting features being the many quotations from the German literary critics. The volume contains about twenty-five pages of this material.

The exercises consist of three parts: *Fragen*, *Übungen*, and English sentences for translation into German. The *Fragen* are composed of two sets, an easy set and a more difficult one to provoke discussion. The *Übungen* are for grammar review and vocabulary building. The English sentences form a unit of narration based of course on the text of a story. As the stories are for the most part short, usually two pages and a half in length, these exercises should be very effective, because the student will not be discouraged, before he finds the exact phrasing of the text. Also, the English sentences are sensible.

The Notes do not do the thinking for the student, but they act as a guide for solving difficulties. There are some constructions, however, so puzzling that the student, if not of college grade, would find them troublesome and so the reviewer suggests the following additions: the words "to see" before *ob*, p. 13, l. 9, p. 28, l. 26, and p. 143, l. 12; the translation of . . . *die ich als ein Ergebnis meines vielfältigsten, Jahre, lange Jahre währenden Nachdenkens hochhalten muss*, p. 73, l. 8 (the only really difficult sentence in the book); the explanation of the use of *dafür*, p. 117, l. 10, of *daher* and the proper rendering of the infinitive, p. 117, ll. 27-29, and of *darauf*, p. 137, l. 11.

The Vocabulary, so important a part of a first reader, is exceptionally well done. The principal parts of the strong verbs are given in full when necessary, and the list of idioms under the verb-headings is unusually complete. The omissions are very few. *Hänflinge*, p. 11, l. 29, *immer noch*, p. 143, l. 10, *so . . . auch*, p. 138, l. 4, and *wenn . . . auch*, p. 47, l. 24 were the only ones found. The translation of *nun erst*, p. 139, l. 13 to "now at last" and the addition of "ago" to the list of meanings for *her*, p. 77, l. 2, are further suggestions.

Nachlese deserves wide use in our high schools and colleges, and we venture to predict that students who read such stories as *Apportel*, *Eine Abelsberger Katze* (both by Rosegger), and *Biene Majas Gefangenschaft bei der Spinne* (by Waldemar Bonsels) will have a greater desire to read more German. The book is excellent and should give thorough satisfaction in elementary German classes. It is to be hoped that the title "literary gleanings," which is so radical a departure from the usual name for first language readers, will not prove a handicap to the adoption of the book by American teachers.

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EN GLAD GUT, by BJÖRNSTJERNE BJÖRNSEN. Second and revised edition, with introduction, notes, exercises, questions, and vocabulary, edited by Guy Richard Vowles. xvii+198 pp. The Lutheran Free Church Pub. Co. Minneapolis, 1927.

For the student of Norwegian literature, two school editions of Björnson's *En Glad Gut* are now available, one by J. A. Holvik, Augsburg Publishing Company, Minneapolis, and the one mentioned above. Both of them first came out in 1915, an unfortunate duplication of expense and effort. However, the popularity of this "the most radiant of Björnson's peasant stories" has now justified a second and revised edition by Editor Vowles. His first edition was excellent with its composition exercises, its questions based on the story, and its pictures of typical scenes from Norway—features that are absent from the Holvik edition. In his preface to the second edition, the editor announces some of the changes he has made. His text has been compared with that of Björnson's *Samlede Verker* (1920) and with Östlid's school edition of 1921. New standard reference books have been available for this edition, such as Brynildsen's *Norsk-Engelsk Ordbog* (Aschehoug & Co., Oslo, 1917), Falk and Torp's *Dansk-norskens syntax*, and Alnaes' *Norsk uttale-ordbok* (Aschehoug & Co.). However, the orthography of 1907 is also retained in this edition, because, as the editor explains, "the spelling of 1917 is not used in grammars and other helps available to the student." But the time must soon come for Norse teachers in America to accept the inevitable—the new and simplified spelling of 1917. Many special rules for pronunciation might thus be eliminated.

The introduction contains a brief account of the life of Björnson to which the editor supplements a short Björnson Bibliography. In this list I would also include: Kristian Elster's *Norsk Litteratur Historie*, Vol. II (Gyldendalske Bokhandel, Oslo, 1924), and *Norsk Biografisk Leksikon, Bind I* (H. Aschehoug & Co., Oslo, 1923), and Gröndahl and Raknes *Chapters in Norwegian Literature* (Gyldendal, 1923).

The exercises are designed to "throw into relief some of the most fundamental differences between Norwegian and English." Especially welcome it is to see sufficient space given to the study of adverbs and their position in dependent clauses, and to the distinction in use of the verbal auxiliaries, *at ha* and *at vaere*.

This revised edition will undoubtedly prove very useful to the Norwegian student and teacher alike.

ESTHER GULBRANDSON

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NO MÁS MOSTRADOR, by MARIANO JOSÉ DE LARRA, edited with an *Apunte biográfico y crítico*, notes, *ejercicios*, and vocabulary.

lary, by Patricio Gimeno and Kenneth C. Kaufman (D. C. Heath and Co., 1927. x+172 pp.).

Not the least interesting detail in Larra's literary career is the fact that in the brief period of nine years he achieved a measure of distinction in several genres. Nevertheless, there can be little doubt that his ultimate distinction lies in his brilliant *artículos de costumbres* and not in his dramatic works, including the romantic drama *Macías*. As for his several *comedias de costumbres*, of which *No más mostrador* is perhaps the best, it is quite likely that Larra wrote them largely as a means of earning a livelihood. They are for the most part of the ingenuous type inspired by the younger Moratín, only slightly original, and very markedly influenced by the French.

No más mostrador is a work of Larra only by virtue of its elegant language and natural dialogue; its other elements are frank borrowings from Dieulafoy's *Le portrait de Michel de Cervantes* and Scribe's *Les adieux au comptoir*. It deals naïvely with the presumably prevalent vice of social ambition, and by means of stereotyped devices and slowly changing situations leads up to a happy ending and a trite moral. The editors state that they have chosen to bring out this comedy, among other reasons, because it furnishes reading matter of undoubted literary merit. From this particular standpoint it would have been fairer to Larra to edit selections from his *artículos de costumbres*, which would satisfy equally well the editors' other two important requirements: suitability for beginners and adaptability to promote conversation. In view of the limited opportunity which our students have of becoming acquainted with the significant works of Spanish literature, it seems injudicious to introduce them to this relatively unimpressive and least original phase of Larra's talent.

The editors are perhaps too ambitious in recommending *No más mostrador* for use in the second semester of college work and the second year in high school. Spanish dramatic dialogue in general offers too many serious difficulties even to the more advanced student, and the present comedy, for all its commendable editorial apparatus, is no exception. Besides, it should be remembered that the college student in the second semester may still be struggling with the latter portions of the grammar. For him the *Ejercicios* at least (in institutions where this form of drill is desired) might prove almost impossible, since they presuppose, in sections *D* and *E*, a ready and comprehensive knowledge of grammar and idiom. Teachers will probably do well to adopt *No más mostrador* as an intermediate text.

The following comments are presented for consideration in the event of a revised edition.

The *Apunte biográfico y crítico*, which the editors state is based on Cejador y Frauca's discussion of Larra, should be extended

beyond the apparently arbitrary limit of three small pages. It is obviously impossible to evaluate Larra significantly in so brief a sketch. A few of the present statements should be properly qualified. It is an exaggeration of Larra's precocity to relate that at the age of thirteen he wrote a Spanish grammar and translated several French works (p. vii) without explaining also that it was merely an exercise in language. The claim that *El doncel de don Enrique el doliente* is the best novel of the romantic period (p. viii) is not generally admitted. The statement about the sources of *No más mostrador* (p. viii) creates the false impression that Nombela y Campos was first to discover its French origin. Finally, the priority of *Macías* among romantic dramas (p. x) should be worded more clearly.

In the *Notes* the following changes and additions seem desirable. P. 3, *habrá*—This traditional use of the future should be explained. P. 5, ¡*ojalá!*—The suggested equivalent is not strictly accurate. P. 6, 13—The statement about the auxiliary use of *tener* is of doubtful general acceptance. P. 6, 31—The explanation of the use of *alguno* in negative phrases is incomplete. P. 10, 6—The verb form *casara* calls for an explanation. P. 12, 26—The explanation of the force of the reflexive is not convincing. P. 13, 19—The note is of little help for a happy translation of the phrase in question. P. 18, 1—*Pedirme* is only a part of the whole subject of *es*. P. 21, 11—The note should take in the entire phrase *Mira tú si la querrá*.

Among the striking difficulties for which no help is furnished by either *Notes* or *Vocabulary* the following have been noted. P. 12, 26—*mientras que los jóvenes bailábamos* should be translated in a note. P. 16, 24–25—The vocabulary does not take care of the meaning of *saber* in the phrase *no debe saber nuestra casa*. P. 16, 27—A note should explain the sequence of *dijese*. P. 22, 7—The vocabulary does not bring out the force of *mirar* in the phrase *mire usted si*. P. 32, 2—A note should call attention to the word with which *sentada* agrees. P. 33, 10—The vocabulary offers no satisfactory translation for *sino que*. P. 33, 19—A note is necessary to explain the use of the phrase *a cuidar*. P. 37, 9—The vocabulary definition for *loco de atar* is strikingly awkward for this context. P. 38, 14–15—*y en cuanto pudiera servirle que no fuera* should be translated in a note. P. 41, 7—*sin que todo el mundo lo sepa* should be likewise translated. P. 44, 23–24—The phrase *mire usted si sabré* should be translated. P. 61, 21—The redundant use of *le* should be explained. P. 66, 5—The construction of *¡necia de mí!* requires an explanation, and the phrase might well be translated. P. 69, 4—The use of the subjunctive verb *fragües* deserves an explanation. P. 72, 17—The phrase *qué sé yo qué cosa* cannot be translated satisfactorily with the aid of the vocabulary. P. 75, 4—The use of the subjunctive *hubiera escrito* calls for an explanation.

The Vocabulary appears to be fairly complete and carefully arranged. Only one omission has been noted: *aún* (in the text this form is not distinguished from *aun*). The phrase *¡qué engaño ni que nada!* (p. 67, 10) should appear under *engaño* and not necessarily under *qué*. Nombela y Campos is inadequately identified. The editors might well call attention to the humorous significance of most of the proper names in the comedy—*Pujavante*, *Tahurete*, *marquesa del Clavel*, etc.

The following mechanical errors have been noted. *Gobierno* (p. vii) is incorrectly syllabified. For *mí* (p. 3, 10) read *mi*; for *matrimonio* (p. 24, 7) read *matrimonio*; for *lucidoa* (p. 30, *equivalente* 4) read *lucidos*; for *que* (p. 67, 10) read *qué*. *Si, el señor* (p. 77, 23) seems to be a faulty reading. Supply *que* before *había* (p. 112, exercise C, sentence 3). For *se* (p. 121, exercise C, sentence 6) read *sé*. Among the *equivalentes*, *impertinente* for *lente* (p. 14, 8) is clearly an error.

No más mostrador will unquestionably appeal to those teachers who are looking for idiomatic and conversational reading matter. Few perhaps will read it with any other aim in view. As an introduction to Larra it is no more adequate than his *Partir a tiempo* and decidedly less than *El castellano viejo*, the two of his works available in American editions. The real Larra still awaits a fully deserved presentation to our students who depend on edited texts.

H. CHONON BERKOWITZ

University of Wisconsin

NOCIONES DE LITERATURA CASTELLANA, by M. ROMERO DE TERREROS. D. C. Heath and Co. 1927. 108 pp.

In the Preface the author states modestly and concisely his object in writing this little book. "Las siguientes notas no tienen más objeto que el de refrescar la memoria de los estudiantes de historia de la literatura castellana. Como sería absurdo pretender condensar tan vasta materia en unas cuantas líneas, solamente se mencionan los nombres de los escritores principales, 'los únicos a que debe dedicarse atención en cursos elementales de literatura,' como dice Henríquez Ureña. Aventuro muy pocos, casi ningunos, juicios personales y me limito a beber en las fuentes que considero más puras."

It is obvious that when one undertakes to condense in 104 pages the literary history of Spain, the first problem that presents itself is the number of authors that should be discussed or mentioned, and the second is the proportion of space to be assigned to each period. Approximately 180 authors and titles of anonymous books are listed in the Index. With such limitations of space, it is unlikely that a student without a first-hand acquaintance with many of the books mentioned could gain any sort of lasting

impression of the various authors mentioned. In the case of an elementary reference book, the inclusion of so many authors is justified, but if the book is designed for use in an elementary "survey course," it would seem more logical to restrict further the number of authors so that those commonly included in a reading-list might receive more adequate discussion.

With respect to the space assigned to the various periods, the author shows a decided preference for the older literature. The first 78 pages carry us through the Golden Age; 8 pages are devoted to eighteenth-century literature, while literature since 1800 receives 18 pages. Unfortunately, many authors who are most likely to be read by students of the grade for which the book is evidently intended receive scant mention. Pío Baroja, Unamuno, and Pérez de Ayala, for example, are dismissed with two lines each.

It is unnecessary to say that most of the criticism is in the form of generalizations, even on debatable points. Generally speaking, however, the facts presented are correct. Slips, such as for example the complete disregard of the possibility that "Amadis de Gaula" may have been written first in Spanish, and the statement (p. 20) that the French version of this work, published in 1544, was followed four years later by the first Spanish version, are fortunately rare.

The book is written in exceedingly simple Spanish and should prove useful to persons undertaking the study of Spanish literature who do not have access to the more complete manuals.

J. P. WICKERSHAM CRAWFORD

University of Pennsylvania

CHISPITAS, by CAROLINA MARCIAL DORADO. With introduction, exercises, notes, and vocabulary. Ginn and Company, 1927. Pp. viii+226. Price \$1.12.

The purpose of Señorita Dorado in this collection of original Spanish plays is to provide material which may give Spanish atmosphere and still not be inaccessible to the first year student either for classroom reading or for presentation. The plays, six in all—"¡Qué Felicidad!," "Nochebuena," "Mi Novio Español," "En Casa de Doña Paz," "Chispita," "Teresita Mía," are graded as to length and linguistic difficulty. They seek, in scintillant everyday dialogue, to reproduce scenes characteristic of Spain and her people which will give our students a clearer conception of the romantic and little-known country beyond the Pyrenees. The festivities of the Carnival season, a Spanish Christmas celebration, scenes in a railroad station and in a village inn, "serenatas," love-making before a "reja," picturesque characters such as the "Serenos" fruit and water venders, gypsies, and peasants form only a small part of the attractions of *Chispitas*.

Comprehensive notes and a complete vocabulary covering all grammatical difficulties and allusions not included in the notes facilitate the reading and understanding of the plays. Exercises comprising Spanish questions, grammar review, sentences for translation, and idiom lists will help to diversify the recitations and stabilize the knowledge gained in the reading of the text.

Of especial importance is the inclusion of songs, with both words and music, which are used in the playlets. The stage directions are ample, but aids to the costuming are few, except for the help offered by the illustrations. For the teacher without a first-hand knowledge of Spain this is a decided hindrance if he attempts production and seeks to give Spanish atmosphere.

Chispitas is well suited for a first year reader as well as for a hand-book for Spanish clubs and it should fulfill the hope of the author, that is, to succeed "in presenting some attractive and colorful bits of Spanish dialogue" and also to "afford students a glimpse of the deeper traits of the Spanish people, their love of music, dancing, gayety, and romance, as well as their courage and humor, their innate courtesy, their idealism, and their profound religious sentiment."

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Books Received

GERMAN

Nachlese by WILLIAM DIAMOND and FRANK H. REINSCH. Text, notes and exercises pp. 1-207; idioms, pp. 208-214; vocabulary, pp. 215-313. Henry Holt and Company, New York, 1927. Price \$1.44.

The Preface states: "*Nachlese* is intended to furnish the first connected reading after the student has had the essentials of grammar. It provides easy and interesting material drawn from the rich and varied store of contemporary German prose fiction and includes only such stories as have a definitely human appeal and make a deep and lasting impression. The volume should help to create in the student a taste for good literature and inspire in him a desire to continue his study of German."

GABRIELE REUTER, *Eines Toten Wiederkehr*, edited by Taylor Starck. Introduction, pp. vii-xi; text, pp. 1-36; notes, exercises and vocabulary, pp. 37-90. Alfred A. Knopf, Inc. 1927.

The Preface states: "The story here edited is the first work of Gabriele Reuter made accessible to beginning German classes.

It is a gloomy tale. But our younger generation has learned to see the bitterness of life and is more likely to be interested by a tragedy on a background it can understand than by a carefree tale with romantic trappings. The book is intended for use in the last years of high school or in any second-year class in German in college. It may even be read as the last text in elementary German. I have so used it with success at Radcliffe College. The vocabulary is small, the words are frequently repeated, and the syntax is of the utmost simplicity. There are no literary allusions which might prove a stumbling-block." P. H.

SPANISH

HALL, ERNEST J., and AGUILERA, FRANCISCO. *Introducción a la Historia de la América Latina*. Text, pp. 3-76; Notes, Cuestionarios and Exercises, pp. 77-114; Vocabulary, pp. 115-172. The Century Company, 1928.

Well-written brief history of Latin America to the close of the 18th century, intended for first-year Spanish classes. Especially adapted for use according to the system developed by Professor Luquiens at Yale, but suitable also for classes taught by any other method. Good notes and exercises. Vocabulary contains every word found in the text. Interesting map in colors showing, against an outline map of present boundaries, the boundaries of Spanish colonial administrative divisions and the habitats of the principal Indian tribes. Other illustrations.

KNICKERBOCKER, WILLIAM E. *A First Course in Spanish*. Pronunciation, pp. xii-xxvi; Classroom Expressions, Grammatical Terms, pp. xxvii-xxx; Lessons, 1-80, pp. 1-251; Business Letters, pp. 251-255; Proverbs, pp. 256-257; Summary of Certain Rules, pp. 258-277; Appendix (Verbs), pp. 279-303; Vocabularies, pp. 3-50; Index, pp. 51-56. D. Appleton and Company, 1928.

Attractive new beginners' book, "written in accordance with the general principles that governed the writing of *A First Course in French* by Professor Charles A. Downer and the present author." Lessons treat only one principal point of grammar. Every tenth lesson is a review lesson; review exercises at end of every fifth lesson. Emphasis on spoken language. Varied exercises. Illustrated.

KNICKERBOCKER, WILLIAM E. and CAMERA, AMERICO U. N. *Spanish Composition and Grammar Drill*. Lessons I-XVI (Part 1), pp. 1-40; Lessons XVII-XXXII (Part 2), pp. 41-77; Commercial Letters, pp. 78-79; Commercial Vocabulary, p. 80; Vocabularies of Lessons, pp. 81-91; Rules, pp. 93-159; Accentu-

ation and Syllabication, pp. 160-161; Formation of Tenses, pp. 162-163; Irregular Verbs, pp. 164-175; Vocabulary, pp. 179-208; Index, pp. 209-213. D. Appleton and Company, 1928.

"Intended for the use of students who have completed the study of a Spanish grammar, and who have done a little reading in some simple text." Text of lessons based on *El tesoro de Gastón*, by Emilia Pardo Bazán. Vocabularies and rules (with illustrations) placed together after the body of the book, compelling student to look up materials. "By these means we are able to do away with the system that gives a Spanish text followed by an English text based on it, which system has the important defect of allowing students to imitate without complete understanding of the underlying principles. The present method the authors consider preferable as being more thorough and systematic." (Preface).

MARQUINA, EDUARDO. *Las Flores de Aragón*. Edited with introduction (pp. vii-xx), bibliography (pp. xx-xxii), a note on versification (pp. 163-167), notes (pp. 171-180), and vocabulary (pp. 183-222), by STURGIS E. LEAVITT. Text, pp. 3-160. The Century Company, 1928.

Competent edition of Marquina's four-act romantic historical drama in verse dealing with the marriage of Ferdinand of Aragon and Isabella of Castile. Good historical and biographical introduction; satisfactory notes and vocabulary. Illustrated.

SAAVEDRA, ÁNGEL DE (DUQUE DE RIVAS). *Don Álvaro, o la fuerza del sino*. Edited, with introduction (pp. xvi-xxvi), bibliography (pp. xxvii-xxx), notes (pp. 141-152), and vocabulary (pp. 155-193), by S. L. MILLARD ROSENBERG and ERNEST H. TEMPLIN. Text, pp. 3-137. Longmans, Green and Co., 1928.

It is refreshing to have publishers turn their attention to filling the gaps in available Spanish texts instead of multiplying *ad nauseam* editions of *El sí de la niñás* and *El Capitán Veneno*. Here at last is an edition of *Don Álvaro*, which in the traditional phrase "marks the triumph of Romanticism in Spain"; and another edition is announced! Suitable for second-year classes and "survey" courses.

VAETH, JOSEPH A. *Applied Spanish Grammar*. Pronunciation, pp. 1-10; Lessons 1-38, pp. 11-225; Appendix (Verbs), pp. 227-247; vocabularies, pp. 249-270; index, pp. 271-275. Longmans, Green and Co., 1928.

"The primary purpose of this work is to provide for classes in Spanish a grammar by which students may most easily and rapidly acquire a mastery of the fundamentals of the Spanish language. The vocabulary has been limited purposely in order that the atten-

tion and the efforts of the students may be more freely concentrated on the grammatical principles introduced in the various lessons. . . . *Applied Spanish Grammar* is primarily a grammar; it is only incidentally a book of language lessons or a book of elementary composition." (Preface). Suitable for use in high school or college, with first-year classes or as a review grammar.

H. G. D.

FRENCH

CHARVET, LOUISE, *Glanes de France en Automne*. Preface, pp. V-VIII; Aux Élèves, p. 2; Textes, pp. 3-64; Questions et Exercices, pp. 67-107; Rédactions, pp. 109-117; Appendice I; Quelques listes utiles, pp. 109-134; Appendice, II, Pour le Cercle Français, pp. 135-166; Vocabulaire, pp. 167-212. Ginn & Co., 1928. Price \$1.20.

Glanes de France is a reading book for the second or third year—but it is much besides. The lessons consist for the most part of delightfully written descriptions of the French countryside in the autumn. Into these sketches have been woven appropriate poems, pictures, and folk songs. Conversation exercises and helpful suggestions to guide the pupil in writing original compositions are based on the reading lessons.

THEURIET, ANDRÉ, *Mon Oncle Flo*. Edited with Notes, Direct-Method Exercises, and Vocabulary by Edmond A. Méras and Leslie Ross Méras. Preface, pp. V-VI; Introduction, pp. IX-XIV; Text, pp. 3-143; Notes, pp. 145-175; Exercises, pp. 177-213; Vocabulary, pp. 215-303. D. C. Heath & Co., 1928. Price \$1.16.

Mon Oncle Flo "is a bright, humorous, wholesome picture of French life among people of the middle class. . . . It gives the students a broad, pleasant, geographical background and a true atmosphere that can be found in but few texts. . . . The subject matter—travel, meals, discussion of current topics, search for accommodation in hotels and boarding houses—is eminently practical for the classroom."

BAZIN, RENÉ, *Les Oberlé*. Edited by I. H. B. Spiers and Mary Burchinal. D. C. Heath & Co., 1928. Price \$.88.

A new and revised edition of an old favorite among French texts. The Introduction is brought up to date by a discussion of the two novels written by Bazin since the war which treat of later phases of the Alsace-Lorraine problem.

The text is divided into twenty-five sections, on each of which is based a series of direct-method exercises, comprising questionaire drill on syntax, review of idiomatic expressions, and translation from English into French.

TWIGG, ALICE M., *French Vocabulary, Form A*. Ginn & Co., 1927.

One of the Harvard tests, intended to determine how far a student has progressed at a given moment toward the acquisition of a useful French vocabulary.

WARNER, R. DE K., *French Verb Tables and Blanks*. Scott, Foresman & Co., 1927.

A revised edition of a booklet of practice verb blanks, designed to provide a thorough drill in the mechanism of the French verb, regular and irregular. Preceding the blanks are fifteen pages of useful discussion of various problems connected with the French verb-derivation of tenses from the principal parts, formation of the passive voice, orthographic changes, list of irregular verbs grouped according to *difficulty*. (Would it not be possible to add some treatment of the *meaning* of the different forms of the modal auxiliaries?)

MARCHAND, LOUIS, *L'Enseignement des langues vivantes par la méthode scientifique*. Cahors, Imprimerie Coueslant, 1927. Prix, 3 fr.

"For many years there has been a great deal of discussion concerning the 'direct method' and the 'translation method.' Some teachers favor the first, others the second. Still others attempt to bring the two into harmony without always trying to find out whether the two can really be harmonized. We have no preconceived opinion on the subject. We try to examine the question from a higher viewpoint. We ask ourselves how far a certain pedagogy, a certain method is imposed upon us by the language itself. Struck by the contradictions between the different methods employed until now, and not satisfied with the fragmentary solutions which they offer us, we have sought to solve the problem in a purely scientific way."

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